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BASKET BALL AND INDOOR BASEBALL FOR WOMEN

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**BASKET BALL
AND INDOOR BASEBALL
FOR WOMEN**

BASKET BALL AND INDOOR BASEBALL FOR WOMEN

BY

HELEN FROST, B.S.

INSTRUCTOR IN PHYSICAL EDUCATION, TEACHERS COLLEGE
COLUMBIA UNIVERSITY

AND

CHARLES DIGBY WARDLAW, A.B.

INSTRUCTOR IN ATHLETICS, COLUMBIA UNIVERSITY
SUMMER SESSIONS

PRINCIPAL, WARDLAW SCHOOL, PLAINFIELD, N. J.

WITH AN INTRODUCTION BY

THOMAS D. WOOD, A.M., M.D.

PROFESSOR OF PHYSICAL EDUCATION, COLUMBIA UNIVERSITY
CHAIRMAN OF COMMITTEE ON HEALTH PROBLEMS AND EDUCATION
OF THE NATIONAL COUNCIL OF EDUCATION

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1920

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FOREWORD

This book has been written in the hope that it will be of assistance to the instructor and player. Basket ball and indoor baseball offer team play that may be graded to suit different groups—team play that is possible of a development holding the interest over a long period of years.

Believing that there is no greater pleasure in sport than participation in good team work, and realizing that poor play so often limits the girl's enjoyment in games of high organization, we have written of basket ball and indoor baseball, trying to maintain a direct approach and to establish a clear understanding of individual and team play. Little that is new can be said of either, and in their play and coaching are points about which there is a natural divergence of opinion; but in the following pages we offer material gathered both from our own experience and a careful study of the methods of others.

Grateful acknowledgment is due to Miss Margaret Burns for illustrations XV and XVI, for her helpful criticism of our work, and particularly for

her assistance in several of the diagrammatic plays of indoor baseball; to Mr. Charles Smith for his generous co-operation in photographing plays; to the students of Teachers College who so kindly posed for the illustrations, and to those other friends who have given valuable suggestions and criticisms.

HELEN FROST,
CHARLES DIGBY WARDLAW.

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TEAM GAMES FOR GIRLS AND WOMEN

The popularity of games is demonstrated by their almost universal occurrence in the history of the human race. Evidence of their benefit is furnished both in peace and in war.

No more valuable preparation is obtainable for the "game of life" in general than by participation in vigorous games during childhood and youth.

Eloquent unanimity marks the conclusion that the athletic training of the American soldiers contributed vitally to the magnificent spirit and achievements of our men in the World War.

Games, indeed, supply the best acceptable equivalent of war to insure to both girls and boys the largest measure of physical, mental, and moral benefits resulting directly and indirectly from human combat.

Sportsmanship and fair play are the most prominent and valuable ethical and social characteristics requisite for and resultant from robust games, but at the same time these attributes are

xiv TEAM GAMES FOR GIRLS AND WOMEN

among the most important qualities involved or manifested in any and all of the varied situations and experiences of human life.

The moral education of the young finds the best workshop for actual inculcation of ethical standards and habits on the playground and athletic field, where the fundamental, primitive impulses find elemental and satisfying expression; and where the wise interpretation of game rules establishes sure foundations for moral concepts and conduct.

All of the biological, mental, social, and moral benefits of athletic games are as much needed by girls as by boys; by women as by men. Since the natural and incidental circumstances determining the life of girls and women furnish so much less in the way of game experience than in the case of boys and men, it is correspondingly essential—even indispensable—that thoughtful provision should make up for this neglect in the customary training of girls.

The varied benefits of group and team games are particularly important for girls in order that they may be prepared to play successfully their complex rôles in the world of to-day.

In the lives and education of most girls, sense training still plays relatively too large a part. Feeling too often overbalances everything else.

The appeals to the emotions are oftentimes torrential and overwhelming. Feeling and doing are frequently too widely separated. Thought and action are seldom sufficiently and closely associated. Judgment is confused, will is flabby, and executive power deficient, not because of the absence of worthy motives, but through the lack of effective habits of action.

Hysteria does not occur often in those with well-trained muscles; nor in girls with feeling and action well balanced.

An education which includes training in carefully selected and supervised games helps strikingly to develop self-control and resourcefulness in girls as well as in boys, rendering them more efficient in the ordinary and extraordinary situations in life.

The woman in youth cannot get the best training for domestic, social, or professional activities through the practice of these activities alone, or with the addition merely of academic or cultural studies, largely sedentary in nature. Wholesome play, vigorous group games of suitable types give a vital part of the best preparation for the more serious work of later life.

Girls as much as boys need to learn through practical experience the rules of fair play; generous treatment of rivals and opponents; merging

oneself in group and co-operative effort; loyalty toward fellow players; concentration of power, and bending of all energies toward an impersonal, objective goal.

Athletic games should be played out-of-doors whenever possible. The physical environment should be in every way sanitary. All of the human influences involved should be in the highest degree wholesome. Such games should be played, when possible, under the supervision and guidance of well-trained instructors and referees. The health, safety, and welfare of the participants should be guarded by all rational measures.

The benefits of such games will also be much enhanced by the wisest interpretations and judgments relating to the rules of play.

Further, these games will be greatly increased in interest and value by the development of a high degree of technical skill in the methods of individual and group effort.

The range and variety of types of play in basket ball and indoor baseball can be appreciated only by those who have had considerable actual experience in these games.

The conditions and rules of these vigorous games require definite adaptation for the greatest advantage of girls who take part in them.

This book promises a useful contribution to the

literature in this field by providing clearly presented instruction and suggestions for the improvement of play in two of the most popular and beneficial team games.

THOMAS D. WOOD.

PART I

BASKET BALL FOR WOMEN

BASKET BALL FOR WOMEN

BASKET BALL

Basket ball is either an indoor or outdoor team game. Most colleges and schools use it indoors in the winter season, playing hockey or soccer in the fall and baseball in the spring.

The game is played by teams of five, six, or nine players; the size of the available playing space is the usual determining factor. The team of five plays on a two-division field; the teams of six and nine on a three-division field. It is unwise to play a team of five on a large field; the official rules are a guide in this matter.

The team of six is the usual type of the girls' game, and allows of excellent team work with little danger of overtaxing any one player.

The field is divided into three sections of equal size, limiting two players of the team of six to each division, and creating what are known as forward, centre, and guard territories. The players are called centre, side-centre, right and left forwards, right and left guards. As two teams of six are in position to play, there are four centre

players in the centre territory and two forwards and two guards in each of the other sections. See Diagram. The aim of each team is to gain possession of the ball and pass it fairly toward the team's goal; the forwards who receive it shoot for the basket from the field.

The ball is put in play by tossing it up between the two centres. Each attempts to bat the ball to a member of her own team, usually the side-centre, or tap it to a bounce and recover it herself. The ball once in play is passed from one team member to another, the opposing team attempting to recover it, until a score is made, a foul is called, or the ball is sent out of bounds.

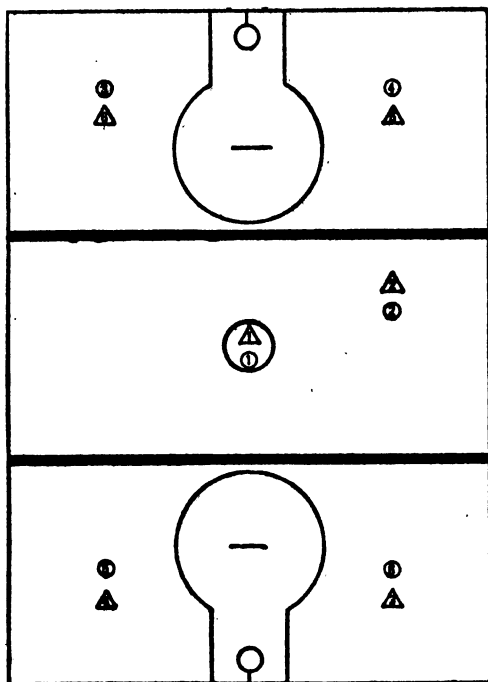
Two points are scored when a basket is made by the forward from any point within her territory; one point is scored if the ball is shot successfully from the fifteen-foot line in what is known as a free throw. The free throw is awarded when a player of the opposing team fouls.

When the ball is sent out of bounds it is returned into the field of play by a member of the opposing team.

Fifteen-minute halves are played, but if endurance is taxed, twelve or ten minute halves may be substituted. There is a ten minute intermission between halves.

A visiting team has choice of baskets for the

first half; in intramural games a toss for choice of goals is made. Goals are exchanged for the second half.



The scoring of the greater number of points in the playing time decides the game. Thus the winning of the game depends finally upon the

number of baskets shot by the forwards; but their opportunities to shoot are great or small according to the *team's ability* to gain and keep possession of the ball.

Since the players are limited to territories the game is one of team work, with good passing (throwing and catching) first in importance. In considering the game it is necessary to keep in mind two view-points, that of the coach, or instructor, and that of the player. The instructor must have a knowledge of the game enabling her to coach team play, but that team play will be limited as the individual player's ability to handle herself and the ball is limited. Therefore the instructor can well afford to give time and study to the mechanics of play, *i. e.*, those principles and movements underlying advantageous throwing, catching, guarding, dodging, pivoting, dribbling, juggling, and shooting. The player can also give time to such study and in practice try out new movements; she should not attempt too many new passes or plays at one time, but gradually increase the variety of movement in her game.

The instructor must watch her players closely and endeavor to keep a balanced development of speed and accuracy. It is a common fault to develop the first at the expense of the second. In suggesting plays and correcting players, bring out

a few points of play in each practice. Overcorrection may be worse than none. Remember that a team or a player must enjoy the game to really play it.

I

PASSING

There are several factors in successful passing that must be remembered, and as basket ball is two-thirds a passing game, too much attention cannot be given to this part of a team's training.

In learning to pass it is first necessary to practise from a standing position, but this method should be used for a short time only; the feet should be apart and in such a position that balance is maintained and the "follow through" of a pass made possible. Basket ball is a progressive game (one in which the ball is worked down toward a goal); therefore, the ball should travel forward. When the ball is thrown there must be a player to receive it, and that player is invariably in motion in an effort to evade her guard. The ball must be so passed that it and the player who is to receive it reach the same spot at the same time. There is an expression in fencing called "catching the time." It applies in passing a ball. The player making the pass should "catch the time" and so regulate the speed of her pass



FIG. 1. UNDERHAND PASS FOLLOWING A PIVOT.
Guard about to pass to centre; pivot has been made on the right foot.

that it will be either a hard, fast drive or a gentle toss, depending on distance and the speed at which the receiver is running. The immediate object is not to get the ball down the floor, but into the hands of a team mate nearer the goal.

After making the pass the player must not become obsessed with the idea that her work is finished, and that for the time being she becomes a spectator, for such is not the case. As the ball leaves her hands she must evade her guard and run forward (unless the line prevents her going farther) prepared again to receive the ball. This practice is vital to the success of the team.

A safe rule to follow is always to pass the ball ahead of the runner. A player should never drive a ball hard at a team mate coming toward her. The ball is lightly tossed, so that little chance of fumbling or finger-breaking occurs. Passes are kept on a plane; that is, the drives carry in a straight line. Loop passes may be made over the heads of opposing guards. A ball should never be driven at the feet or the face of a player. When the bounce pass is used, it should strike about three feet in front of the girl for whom it is intended.

PASSES—TWO HANDS*

1. *Underhand*.—The underhand pass with two hands is the natural one to use when the player is pivoting away from her guard, and it offers the advantage of passing either left or right from the same position. When the ball is received near the floor, the player is in position to use the underhand to advantage.

Mechanics: Hold the ball at arms' length, bending the body forward and away from the opposing player. The ball is passed right or left in either of two ways: with a long free movement of the arms or with a wrist snap.

When unguarded, the underhand may be used as a pass to the front, or turned into a toss for the basket. When a player is guarded in front a pivot is made on either the left or right foot. The ball is then held at arms' length away from the opponent, and from that point is passed to a team mate (Fig. 1).

2. *Overhead*.—A forward can use this pass to great advantage, as the mechanics involved permit of either passing or shooting for basket. It can be made either as an accurate drive or lofted over an opponent's head to a team mate beyond. The average girl cannot make the pass with ac-

* Throughout the book in describing form of individual play we have considered the right-handed player.



FIG. 2. CHEST PASS FOLLOWING A DODGE.

Side centre has dodged with a step right.

curacy for any great distance. It gives the best possible opportunity to feint (pretending to pass in one direction and passing in another), and is the best style of play to adopt against persistent overguarding.

Mechanics: Hold the ball high overhead, between the hands, fingers outspread, elbows slightly bent to give greater control. The ball is thrown with a forearm and wrist movement; a step forward may be taken as the ball is delivered (Figs. 15, 16, pp. 82, 84). When heavily guarded, additional height is gained by springing into the air.

3. *Chest.*—The chest pass is an excellent one to acquire. Since the ball is usually received chest high, it can be delivered from that position without further preparation. It should not be used if the player is closely guarded in front.

Mechanics: The ball is held chest high, between the palms, fingers outspread, thumbs parallel, about five inches apart and behind the centre of the ball. The elbows are close to the body. The ball is delivered from this position with a forward snap of the wrists and forearms (Fig. 2). The chest pass can be changed to the "side-arm-to-side" with no movement of the hands but by a turn of the ball.

4. *Side-Arm-to-Side.*—The side-arm pass is particularly fast, as it involves but a wrist and fore-

arm snap. It can be used as a long pass, with an arm sweep and a "follow through."

Mechanics: The ball is held in both hands, elbows partly bent. If the pass is made forward or to the left, the left hand is on top of the ball and the right hand underneath it (Fig. 3). The opposite is true if the pass is made to the right. A snap of the wrists with a slight forearm action is used to drive the ball. Greater distance may be obtained if the pass be started with the ball held over the right shoulder.

5. *Backward Underhand.*—There is another two-hand pass that may be mentioned here, although it is little used. The backward underhand is the pass made from a stooped position which might be occasioned by picking up the ball. The play is made to a team mate behind. The feet are generally in a side stride position; the ball is snapped back and to the right with very much the same motion that a football centre uses in passing the ball to the back-field, except that the ball does not go between the knees, and there is more of a flick with the wrists than an arm movement. The ball may be passed to the left and rear if the opponent is guarding on the right side.

This pass should always be short; the player is unable to see a team mate standing more than



FIG. 3. SIDE ARM TO SIDE PASS.

Guard has the ball and is pivoting away from her opponent on her left foot. The right foot will swing farther to the side as it receives the weight and the ball is delivered.

ten feet away. It is a good pass for the situation outlined, but if used generally it will lead to careless work.

PASSES—ONE HAND

1. *Underhand*.—The underhand pass is the easiest method of sending the ball from one player to another. It carries almost as far as the overhand pass, and the muscular co-ordination is not as difficult for women and girls. It may be used in almost any situation in the game.

Mechanics: The ball is held, fingers outspread, the arm hanging by the side. The hand and arm are carried slightly to the rear. The drive is made by swinging the hand and arm to the front, and is best followed through by a step forward with the left foot.

This pass is varied by carrying the hand and arm up to the side and delivering the ball with a horizontal rather than a vertical swing.

2. *Overhand*.—This pass must be practised faithfully if the player expects to attain accuracy. It is used principally in driving the ball across the floor when great distance is required. The co-ordination is much the same as that used by the catcher or first baseman in baseball when throwing to bases. It embraces, too, a certain element of the "put" of the shot in field sports.

Mechanics: Let the ball rest in the hand, fingers spread well apart. Bring the hand backward until it is just behind and above the shoulder, body turned slightly back and to the right; stride forward on the left foot, and, as the shoulders turn front, drive the ball. At the finish of the pass the arm is outstretched and the body-weight forward (Fig. 13, p. 80).

3. *Overarm.*—The overarm pass gives distance and height. Girls use it more than the overhand because the latter demands strength of shoulder and arm. When closely guarded the overarm may be used to great advantage, and with practice it may be made exceptionally accurate.

Mechanics: The body is turned to the right; the ball in the right hand is carried far behind the right shoulder, arm straight, fingers outspread. It is delivered with an upward swing of right arm and shoulder. If guarded in front the player may swing her right foot to the rear, facing right in a stride position, carry the ball as far as possible from her guard, and deliver it over the guard's head with a free swing of arm, shoulder, and trunk. At the finish of the pass the body-weight is over the left foot, and the right arm is high overhead or in front. The fingers of the right hand are an important factor, as they determine the direction given the ball (Fig. 4).



FIG. 4. OVERARM PASS.

Guard has the ball; she has turned away from her opponent, carrying the ball back and assuring its safe delivery.

4. *The Bounce as a Pass.*—Under the 1920 rules the ball may be bounced to a team mate, the player using one or both hands. The pass is made in such a way that the ball strikes about three feet in front of a player in order that the sharp angle at which it rises directs it into her hands. If bounced midway between two players it may be easily intercepted. Often an out of bounds player can use this pass to advantage.

II

CATCHING

There is little to be said about catching a ball, and yet ability to catch well is so important that many a game has been lost by a fumble at a crucial moment. Often a wisely conceived play is spoiled by inability on the part of one player to receive the ball. Only practice will bring about perfection in this phase of the mechanics of play.

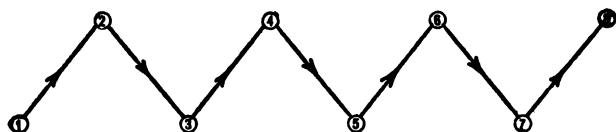
To receive a ball coming above the waist, a player should reach out in front, elbows slightly bent, with fingers extended and pointed upward and outward, palms front, with thumbs about five inches apart. The wrists, elbows, and shoulders should give a little in order to lessen the force of the impact of the ball.

A ball coming below the waist should be taken in the same manner, but with the fingers pointed downward. A ball bouncing close to a player must be taken with the fingers pointed downward and slightly backward. This is a hard ball to play, and if care is not taken a bruised or broken finger may result. The responsibility lies with the girl making the pass, and she should carefully "distance the bounce."

While running, practise receiving balls over the shoulder, as the ability to catch a ball coming from behind in this position is a valuable asset. The elimination of waste motion makes speed; learn to pass from any position in which the ball is caught with not more than two movements: one backward to gather impetus, and the necessary one to deliver the ball. If possible eliminate the first and make the pass from the position in which the ball is received.

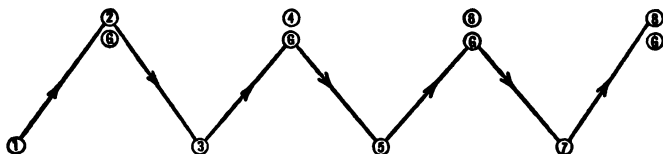
PRACTICE IN PASSING AND CATCHING

1. Players are in two lines, facing.



The easier two-hand and one-hand passes are practised; the bounce is used.

2. Players are in three lines, the inner line acting as guards for players in one of the other lines.



The pass is high over the guard, the guard jumps to intercept it, and if successful she passes

to the girl in the opposite line who would have received the ball had it not been intercepted. See Diagram.

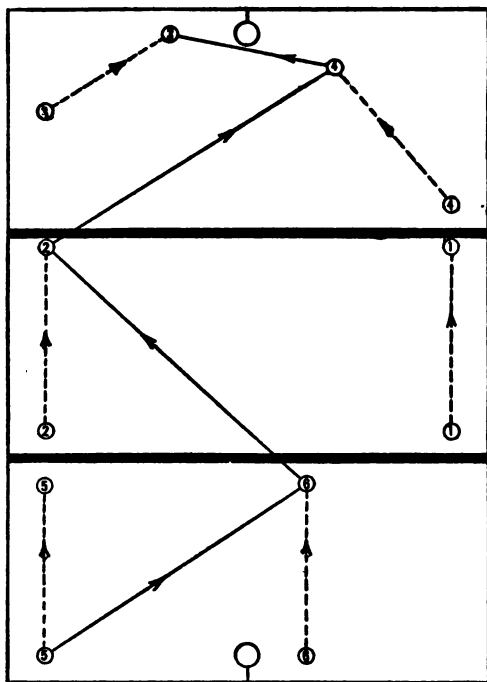


DIAGRAM A

3. Circle formation, six feet apart. Use two-hand passes right and left around the circle.

4. Circle formation. The ball is passed as the

players run in a circle. The players pass the ball as quickly and accurately as possible. The coach may count the successful passes made in a

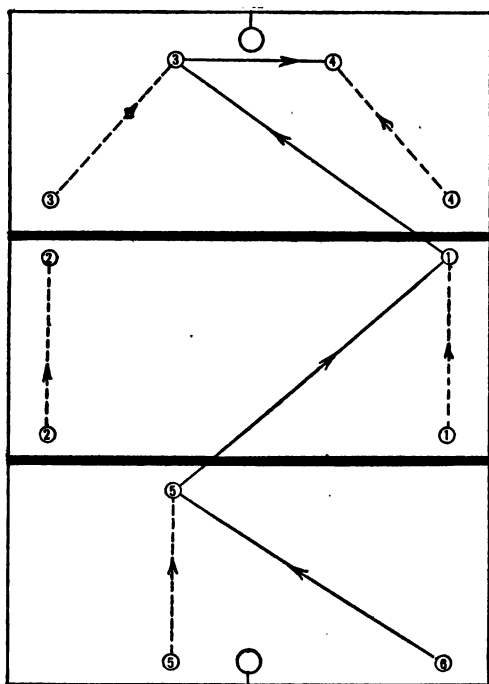


DIAGRAM B

minute. Avoid running with the ball; vary the passes.

5. Two players run across the field, one on each

side of the twelve-inch line, passing the ball back and forth rapidly, and endeavoring not to run with the ball. The next two players follow, passing in the same manner.

6. Players are assigned positions. One team of six passes the ball down the field, each player running toward her goal to receive it. See Diagrams.

In Diagram A, after the passes have been made, (3) shoots, recovers the ball, passes to (6), and the ball is again sent to goal as in Diagram B, and (4) shoots.

7. Two games, "Tag the Ball" and "Keep it Away," are useful in practice of passing and catching.

(a) Tag the Ball. Players in a circle, three to five feet apart. Two or three players are inside the circle. The ball is passed by the circle players, who endeavor to keep it out of reach of those in the centre. Centre players try to touch the ball; if one is successful, the player who passed the ball last must change places with her.

(b) Keep it Away is a free running game, and should not be played for a long period of time. It is valuable because it teaches players to keep free—to run after passing the ball, to run for a position in which the ball may be received unguarded. The players are numbered off in ones

and twos. The ball is tossed up between two players in centre. The team receiving it from the tip-off tries to keep it away from the other team, continuing to pass until the ball is intercepted. There is no shooting for basket, and no lines are observed.

III

GUARDING

Every basket ball player should understand and develop the technic of guarding, for although the guards must acquire it as their particular ability, its importance cannot be underrated by the forwards and centres. To guard adequately in the vertical plane a player must acquire muscular co-ordination and control; she must be able to follow her opponent, reach and jump for the ball without losing balance and coming in contact with her. Rapidity combined with accuracy of movement make good guarding possible.

Since fouls for overguarding usually outnumber all other fouls in a game, it is necessary that each player has a thorough understanding of what constitutes legal guarding. Overguarding may be due to lack of understanding and lack of control; the first is technical, and can be easily corrected. The official rules standardize guarding, and the coach can help her players to establish a clear understanding of their meaning and spirit. The player, in guarding, must keep her body erect, *i. e.*, in a vertical plane; the arms may

move only in this plane and may not be carried forward over the ball, over the opponent or around her. Note the guarding in Figs. 1, 2, 3, 4, 5, 6.

While guarding an opponent with the ball the player is usually in front, but often the opponent turns, leaving the guard in back; in this relative position the player is unable to guard, since she cannot reach forward or around her opponent. She is obliged to move to the side or in front again.

In arranging players as forwards, centres, and guards, a mistake is often made in placing the most promising material in the forward and centre territories. It is necessary that the forwards be a scoring combination, but a weak spot in the defense, *i. e.*, guards, will offset good forward work unless the centres are much stronger than their opponents.

The guard, to play her position well, must be quick to start a run in order to intercept, and able to spring into the air for the high passes sent to her opponent. *The most effective work of the guard lies in preventing the forward from getting the ball.* After the forward is in possession of the ball, guarding becomes more difficult, since the danger of overguarding is increased. The ability to spring high into the air gives the guard an opportunity for one important play at the basket

—that of recovering the ball as it falls from the rim, having been shot inaccurately by the forward.

A guard should cover her opposing forward very closely, but not make the mistake of emphasizing covering to the extent of neglecting the ball. A wise guard never turns her back on the ball; she plays the ball, not her opponent.

Rhythmical jumping and waving of arms in front of an opponent is poor guarding; the guard should avoid waste motion, be alert and ready for the delivery of the ball to intercept successfully (Fig. 15, p. 82). The guard's mental reaction should be rapid, since a good forward is seldom outplayed unless she is outwitted.

IV

THE DODGE, PIVOT, DRIBBLE, AND JUGGLE

Many girls play a fair game of basket ball eliminating the dribble and juggle entirely, and making little of the dodge and pivot. After a player has a considerable amount of movement in her game, and handles the ball satisfactorily, she will make little further progress unless she adopts naturally or is coached to play the dodge, pivot, dribble, and juggle. A player understanding what constitutes running or walking with the ball can safely experiment with the added movement given in using any of these plays.

THE DODGE

Perhaps the dodge is the simplest to master. It serves very well as a feint, and used in that way misleads the guard and allows a surer pass. The dodge may be made to the side without moving the feet (*i. e.*, bending the trunk and carrying the ball over), and again transferring the weight to the opposite side, or coming to an erect position to deliver the ball. This dodge is best made

when the feet are fairly well separated; the body should not bend forward to any great extent; grounding the ball is usually unwise, for it makes covering easier. The forward position of the trunk prevents or limits the free swaying of the body, which is so essential in the dodge.

A step to the opposite side may follow a dodge, enabling the player to escape her guard altogether, or a step may be taken with the dodge according to the position of the guard (Fig. 2). One quick dodge and a delivery of the ball is a good play; a second or third dodge usually means delay, close guarding, and nothing gained. The dodge is an initial movement to the dribble, and many situations in the game are best met with the combination of the two. Dodging one way as a feint and dodging the opposite way with a dribble enables a player to go around her guard and advance.

THE PIVOT

The pivot makes it possible for a player to turn about in another direction without breaking the "one step" rule (Fig. 5). The turn, usually from 45 degrees to 180 degrees, is made upon one foot, and the other is placed after the turn is completed. The pivot to the right may be taken upon the left foot; the left knee is slightly bent,



FIG. 5. DRIBBLE FOLLOWING A PIVOT ON THE RIGHT FOOT AND STEP FORWARD LEFT. Forward has the ball; on receiving it she was covered closely and is using the combination pivot and dribble to get free and shoot.

the right leg raised sideward, giving a wide base and consequent balance; the right foot is placed sideward or forward as the player delivers the ball. The pivot may be taken on the ball or heel of the foot, but the foot must remain in place (Fig. 3).

The pivot is an excellent means of getting into position to pass or shoot. A player uses the pivot to evade a guard, *i. e.*, place the guard behind the player or off at the side (Fig. 4). The forward frequently makes use of the pivot when she turns away from her guard toward the side boundary line, advances toward the basket and shoots. The pivot is often followed by the dribble or juggle; much space may be covered if the player evades the guard successfully (Fig. 5).

THE DRIBBLE

The dribble is used to advance while uncovered or to evade a guard. In the latter case it is most effective following a dodge or pivot. There are many situations in which the dribble is a mistake and makes the game slow. The forward often wastes time by dribbling when she is in good position to shoot.

The dribble may be a two or a one hand bounce, any number of steps may be taken during the dribble, and the player can advance a consider-

able distance in the one bounce allowed under the present rules. Too great force spoils the dribble; the ball should be pushed, not slapped. It must receive sufficient impetus to bounce as high as the knee, but the art of dribbling the ball lies in controlling and directing, not in forcing. In a one-hand dribble the hand that is underneath the ball is turned as it comes from beneath the ball to the top for the push, fingers outspread. The success of the dribble is determined by the correlation of the speed of the run, the speed of the bounce, and the direction of the ball. The player must control her run so that when the ball is actually in her hands she takes but one step. A little practice brings gratifying results, and the player is encouraged to make this most useful play a part of her game (Fig. 5).

THE JUGGLE

The juggle is a good means of evading a persistent guard, but it should not be used as generally as the dribble, for unless carefully played, it is easily intercepted. At present the player using the juggle has the great advantage of surprising her opponent, for although the rules have allowed the juggle for the past two years, few players have adopted it. The ball is thrown into the air with one or both hands, and the player runs



FIG. 6. FORWARD JUGGLING THE BALL OVER GUARD.



FIG. 7. FORWARD DODGING PAST GUARD TO RECOVER JUGGLED BALL AND SHOOT FOR BASKET.

forward and catches it; the bottom of the ball must go as high as the head; any number of steps may be taken during the toss.

As a forward play the juggle seems to be advantageous. The forward, if heavily guarded, sends the ball at a sharp angle over her opponent's head, dodges around her, recovers the ball and shoots (Figs. 6, 7). The one-hand juggle should be made to look like a pass or a one-hand shot for the basket—otherwise a quick guard may whirl about and intercept it. The two-hand juggle is a safer play for the forward; when the guard is in front of her she may well use it as a feint shot for basket; invariably the guard will be surprised and unable to follow closely enough to cover before the goal is shot.

For a run of more than three steps the dribble is surer than the juggle, for the latter demands such height for four or five steps that the opponent has great opportunity to intercept. Players should use the juggle with discretion.

NOTE.—The words dribble and juggle may be misleading, but under the rules of 1920 they refer to one bounce and one toss of the ball.

V

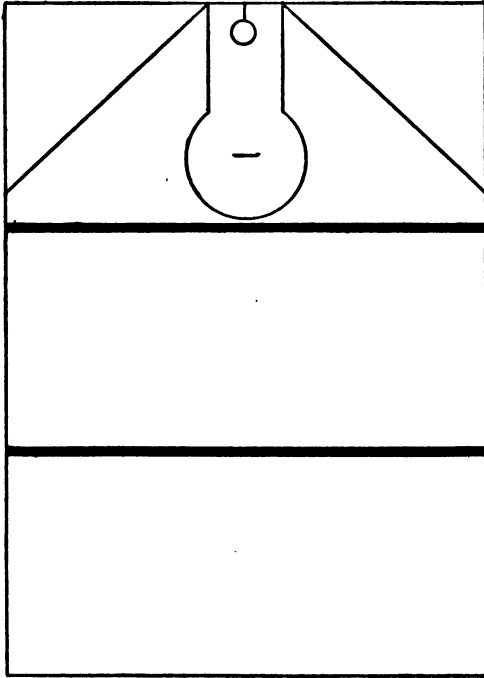
SHOOTING

Under the present girls' rules the technic of shooting is of interest to only one-third of the team, *i. e.*, the two forwards. Whether this is a wise condition or not will be proved by the constant evolution of the game, but although confined to but two players, shooting for the basket is the only means of scoring. As there are probably fifteen passes of the ball in different sections of the floor to every shot for goal, and only two in an average of five shots score, it follows that in order to be on the low side of this average great skill must be developed to shoot accurately. Skill is attained by learning how to shoot and by constant practice. Shots may be classified in two ways: those that are shot free and those that are banked. The free shot should be made with sufficient loop so that the ball comes down from above the basket and drops through the opening rather than so that it just slips over the rim. For the bank shot the player makes use of the backboard and plays the ball so that it rebounds from the backboard into the goal. The bank



FIG. 8. CHEST SHOT FROM FREE THROW LINE.

shot may be made to carrom the ball off at a sharp angle, or the ball may be made to run up the backboard and dip in over the basket edge.



This last is a pretty shot, and is often made while running at full speed.

Shots are made with and without twirling the

ball; the twirled ball is generally used for a bank or backboard shot. In the vernacular twirling the ball is called "using English."

There are certain places on the floor from which it is best to shoot the basket free, and other places from which a shot is best banked. Generally from any point in front of the basket it is well to try the free shot, as is also the case from the extreme side; but from any spot on the line bisecting the angle formed by the free throw lane and end boundary lines the banked shot may be used to advantage. See Diagram (p. 31). For practice of banked shots it is well for the coach to make a chalk mark on the backboard, approximately ten inches above and seven inches to the right (left) of the rim of the basket, and a line on the floor bisecting the angle formed by the free throw lane and end boundary lines.

SHOTS—TWO HANDS

1. *Underhand*.—This is the natural method of throwing the ball into the basket. One who has never handled a ball before will invariably use it; but because it is easily guarded it has little value in the game except for those who prefer to shoot fouls this way.

Grasp the ball in the palms, fingers outspread on either side, the little fingers slightly under-



FIG. 9. FINISH OF CHEST SHOT FROM FREE THROW LINE.

neath, the elbows somewhat bent. With eyes on the basket and the body inclined slightly forward, lower the arms between bent knees. An easy toss which co-ordinates the trunk, arm, and leg movements completes the shot, and as the ball leaves the hands the body is extended and the weight is forward. In the preparatory motion avoid bending the body too far forward, and throughout remember to keep the eyes on the goal.

2. *Overhead*.—This is a good shot, for it is very difficult to guard. It is seldom blocked; in fact, only a jumping guard who catches the time of the shot can ever expect to prevent it. The ball is held between the palms of the hands, fingers outspread, thumbs parallel and slightly in back; the arms are raised above the head, and the ball delivered with a quick snap as described under the overhead pass. A step backward gives a stable base (Fig. 15).

3. *Chest*.—This is a two-handed shot which has been developed by coaches and players for a twofold purpose: first, to secure great distance (college girls can cage a basket with it at forty feet), and, second, because it is a hard shot to guard when turned loose quickly. The ball is held between the palms, chest high, fingers outspread, thumbs parallel and back of the ball, about five

inches apart. The elbows are in close to the body, the body is crouched slightly and inclined forward, the feet may be together or one foot in front. The arms are extended and the ball is shot without twisting but by what might be called uncoiling; the body becomes erect as the ball is delivered, and a step or a spring forward may be made. The most important point to remember is that the elbows must be kept in. The ball travels to the basket, describing a high loop, and for that reason the shot is sometimes called the overhand loop. Much practice is needed to perfect it, but time may well be spent on this *essential shot* (Figs. 8, 9).

4. *Crossbody*.—This is the last of the two-handed shots, and is made as the player runs under the basket and shoots from the far side. Perhaps a description of a situation in which the crossbody shot may be used, and the exact manner of using it, may make it clear. The ball is passed to the forward as she runs under the basket from right to left. It reaches her too late to be shot from the near side, *i. e.*, the side from which she runs. She may or may not take one bounce under the basket, depending upon the exact spot at which she receives the ball. Her guard is presumably following her on the inside of the court. As the forward reaches the far side of the basket,



FIG. 10. POOR FORM FOR CHEST SHOT.
Note elbows and hands.

the ball in front of her in outstretched hands, she makes a quarter turn to the right, and looking backward over her right shoulder sweeps the ball upward and back so that it carroms from the backboard into the basket. The shot is a pretty one because it combines ease of movement and speed (Fig. 11).

SHOTS—ONE HAND

There are four ways of shooting successfully with one hand. In two "English" is used, and in the third the ball is simply thrown at the basket without thought of twisting it. In the fourth the ball is dropped into the basket from a position as high in the air as the player can jump.

(1) The player stands near the line bisecting the angle formed by the free throw lane and the end boundary lines. The ball is held in the outstretched hand, as though the player were about to hand it to another. It is brought up to shoulder height; at that point the back of the hand is turned from the front position beneath the ball until it is opposite the face, from which point the ball is "put" at the backboard, with a continuation of the hand twist and an upward and forward thrust of the arm. At the finish of the shot the arm is stretched up and out toward the basket, with the back of the hand up. This

circular motion of the hand has caused the ball to spin from the right to the left, so that when it hits the near side of the bank it carroms sharply into the goal. After a little practice this shot should never miss. It may be made from under the basket and a little to one side, or from a point ten feet away from it. It is distinctly an "Englished" shot (Fig. 12). (2) The second twisting or English shot is executed in much the same manner, except that in a game it is made while running under the basket, and from a point almost beneath it. The ball is caught from a pass or a bounce, and is held in the same way as just described except that in the delivery the player running from the left to the right (we are considering right-handed players), as she reaches the far side of the basket, leaps into the air, makes a half-turn to the left, and twisting the ball by a rotary motion of the hand across the face, shoots for the basket. The crossbody sweep is preferable when running from right to left. (See Two-Hand Shots.) (3) The third one-hand shot is made when running from left to right. The player has received the ball under the goal, and her guard is coming close behind; she has no time to turn and shoot, so taking one bounce to get a little distance (six feet) away from the basket, half turning to the left as she does so, she throws



FIG. 11. CROSS BODY SHOT.

the ball back and up over her left shoulder, hitting the backboard just an inch or two over the basket. (4) The last and prettiest one-hand shot is made from a point in front of the basket when there is no guard between the forward and the goal. Generally one bounce is needed to bring the player close enough to score. As the ball rises to the hand after the bounce, the arm is stretched as high as the player can reach, and the ball is lifted over the basket's rim. In order to attain a height great enough to make this possible, the player must leap into the air. No force is used in making this shot. One coach remarked: "It is like placing a book upon a shelf, it is so softly done." It is often called the Placed Shot.

PRACTICE IN SHOOTING

The best way to practise shooting is to follow a definite routine, which might be according to some simple plan as follows:

1. Candidates for forward positions line up in a semicircle around the goal, and from there practise the underhand, the chest or overhead loop, and the overhead shot.
2. As each player shoots she follows up her shot and shoots immediately the second time for the basket.
3. The coach takes a position in the field, and

as each player runs toward the basket the coach passes the ball to her at an advantageous spot. Without lessening speed the player shoots for the basket from where she catches the ball.

4. Line the players up on one side of the basket. The first one shoots and the second player rushes in and attempts to catch the ball before it touches the floor, shooting from where she receives it. If caught, for instance, in the air with outstretched arms, the arms must not be brought down and the ball lowered so that the player may become set for a new shot, but, with a flick of the wrist or even a tap, the ball must be immediately shot from where it is caught. Herein lies the secret of acquiring speed in shooting.

5. The players are now lined up one behind the other, the first about twelve feet from the basket. In turn each player receives the ball from the coach (as in 3), dribbles (or juggles) and shoots for goal, retrieves the ball and passes to the coach.

6. The players are arranged as in 5. The first player dribbles (or juggles) and shoots, recovering the ball herself, and passes to the next player, who rushes toward the basket. The play continues and a circle is formed about the goal. Quick reaction is demanded in this practice, and speed with accuracy is developed.



FIG. 12. ONE HAND SHOT WITH TWIRL.

The back of the hand will turn more toward the face as the ball is delivered.

7. From this point combinations of two players running in may be used and gradually worked up into team play for forwards, as illustrated by diagrams.

VI

TEAM PLAY

1. *Line and Crisscross*.—In using the three-division field individual “star” play becomes an impossibility, and good passing *must* be developed. There are two general methods of passing the ball down the field: “line” and “crisscross.” Sometimes one is used, sometimes the other, and often both. The point is to keep the ball away from the centre, making the defense more difficult.

The diagrams are for a team of six players, numbered as follows: centre (1), side-centre (2), left forward (3), right forward (4), left guard (5), right guard (6).

- - - = course of player.

—— = course of ball.

Line and Crisscross Passing	Diagrams	1- 6
Out of Bounds Plays	“	3-21
Guard	“	3- 8
Centre	“	9-11
Forward	“	12-21
Plays from the Toss-Up	“	22-37
Circle Play of Forwards	“	24-27

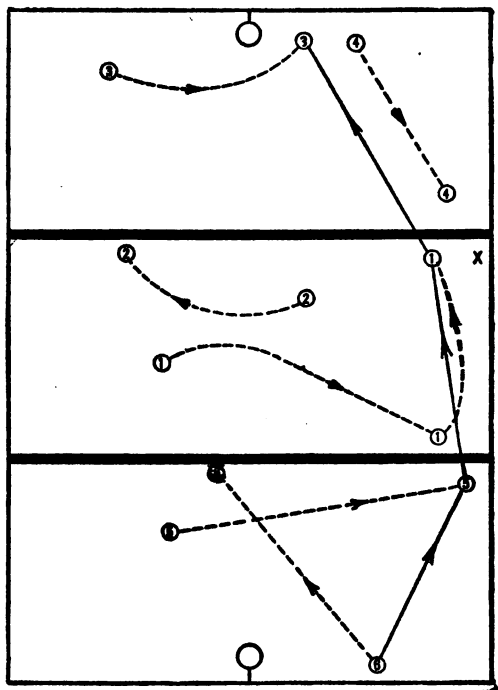


DIAGRAM 1

Line.—(6), guard, has ball. Passes to guard (5). (1), centre, has backed (5) (in case of fumble or (5) being covered), but makes another "spot," x, when (5) gets ball. (5) passes to (1) at x, who may pass through to (3) or use (4), who has come up to the line.

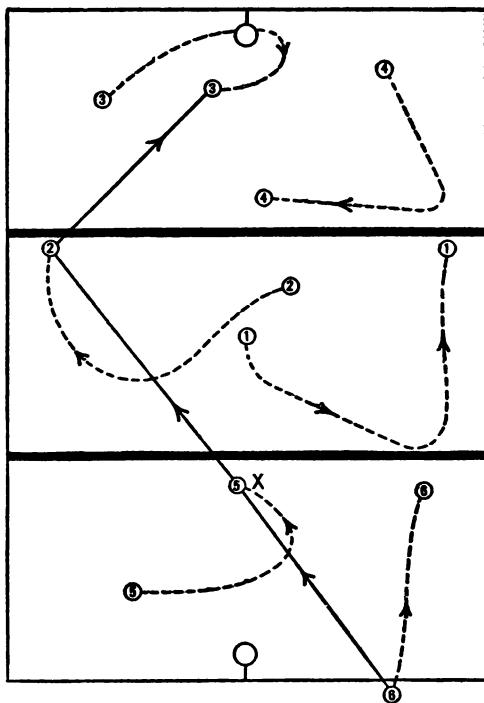


DIAGRAM 3

Crisscross.—(6), guard, out of bounds.

Line plays above good here, but if (5) gets the ball at *x* (5) might play (2), and if possible (2) play through to (3).

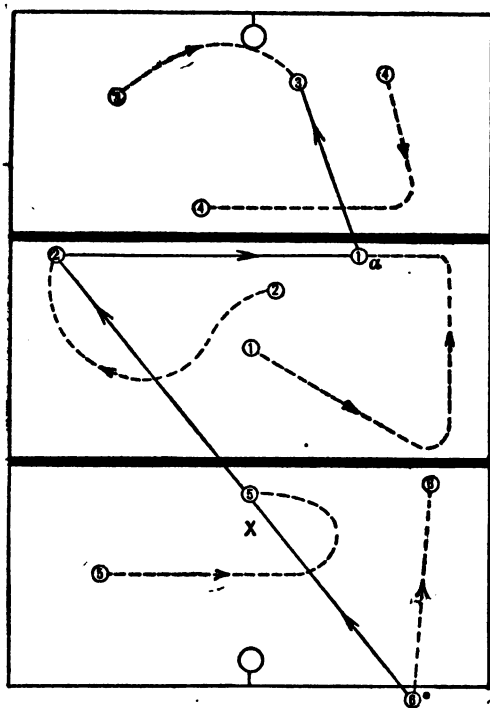


DIAGRAM 4

(2) might pass to (1) at (a), or (4) through to (3).

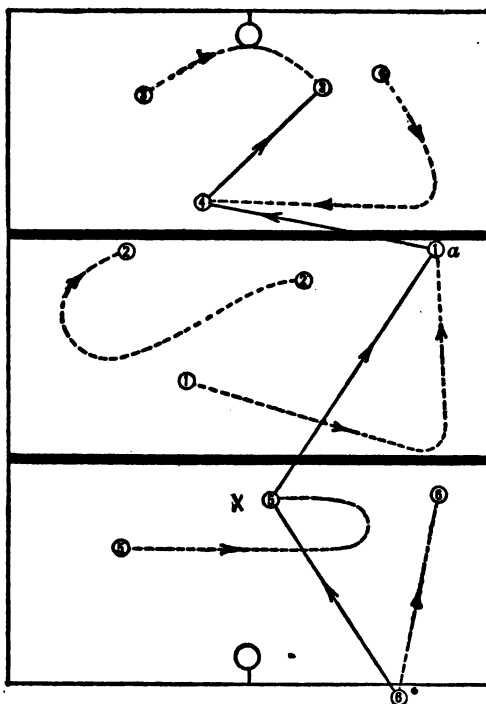


DIAGRAM 5

(5) might find (2) covered—she could play (1) at her second “spot” (a), and (1) play through to (3), or (1) could pass to (4) and (4) to (3).

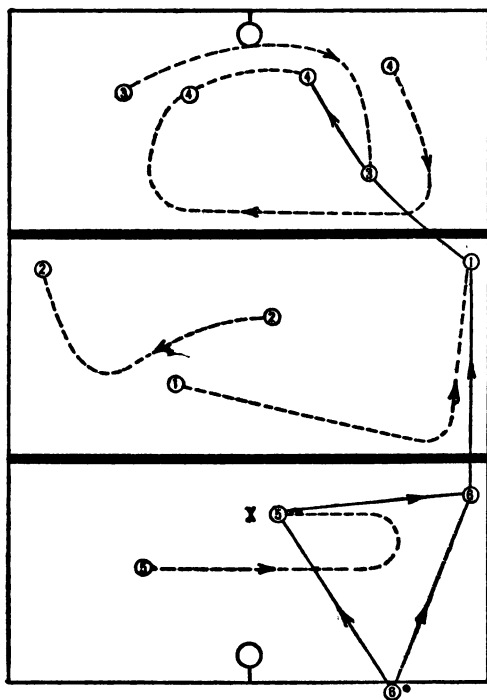


DIAGRAM 6

Immediately upon playing the ball from out of bounds (6) runs in. (5) might play (6) and (6) pass to (1). This takes a longer time, and the forwards (3) and (4) will continue their run. (1) might pass to (3) and (3) to (4). This last play starts crisscross and changes to a line play.

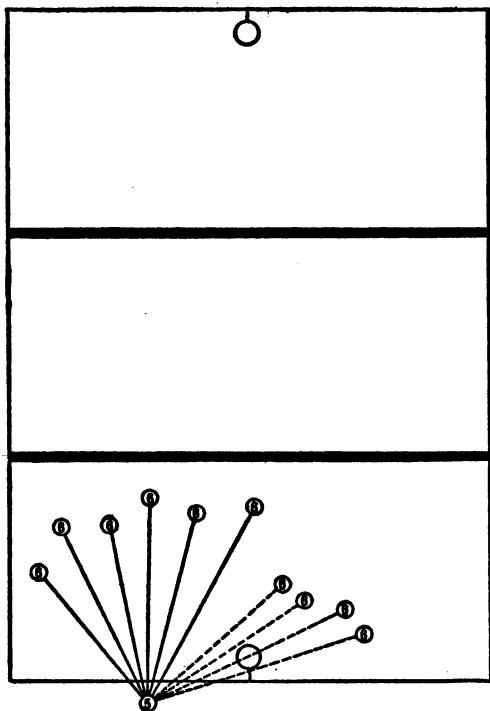


DIAGRAM 7

Out of Bounds.—Girls need much coaching in out of bounds play—the guard's play from out of bounds is most important, since any slip may mean a score for the opposing forwards. A guard pass across the basket from out of bounds is only justified in rare situations, for if the pass is intercepted the forward is in excellent position to shoot. Full line preferable—ball in less danger.

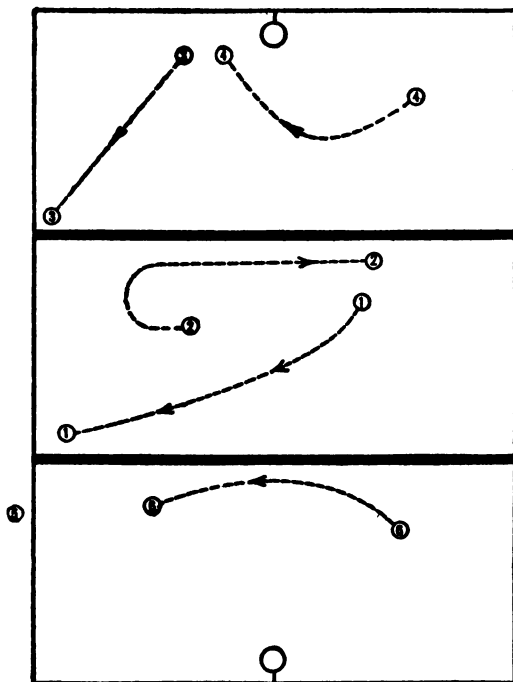


DIAGRAM 8

The centres should have some understanding as to who helps the guard at line and who plays back or at opposite side of court. The centre may play up on a guard pass from out of bounds and the side-centre back. (5), guard, out of bounds; (5) may play (1) (the centre), (2) or (3) or (6). The guard has choice of four passes; (5) to (1) and (5) to (3) are preferable; (5) to (2) is better than (5) to (6); (5) to (4) is unwise, for long passes are easily intercepted. The important point is to give (5) a good chance to get the ball out of her territory. (5) runs into the field, receives the ball again from (6) or (1), if necessary.

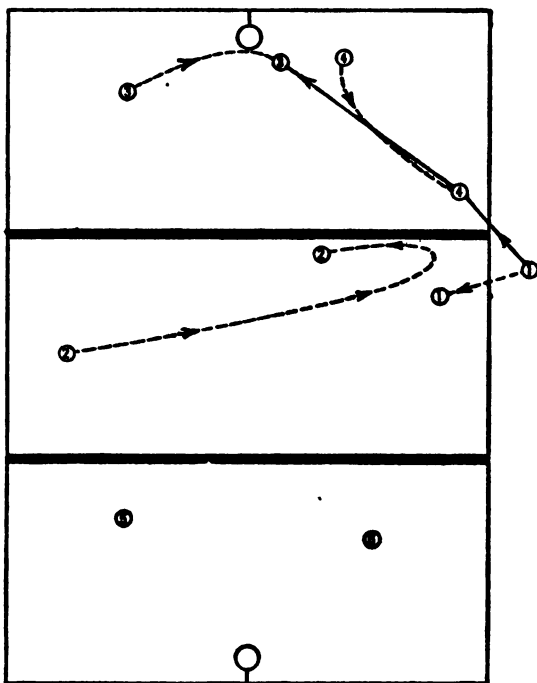


DIAGRAM 9

Centre Out of Bounds.—Forward on same side runs up to line, other crosses basket. (1) passes to (4), and (4) to (3). (1) may pass to (3).

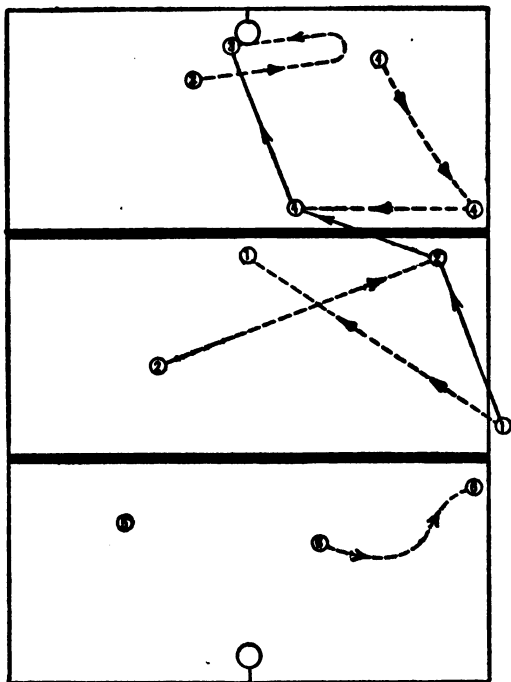


DIAGRAM 10

If (2) receives ball from (1), (4) runs along line ready to receive a pass; (3) may recross the basket and receive ball.

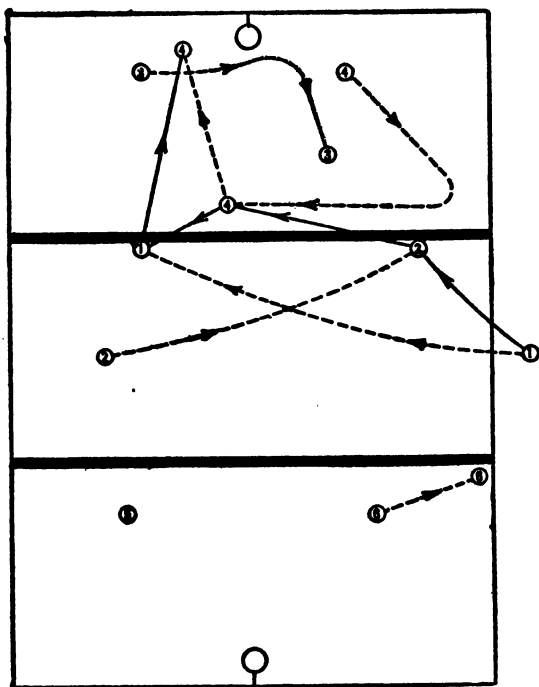


DIAGRAM 11

(1) runs in beyond (2) in case (3) is covered at basket and is ready to receive a pass from (4).

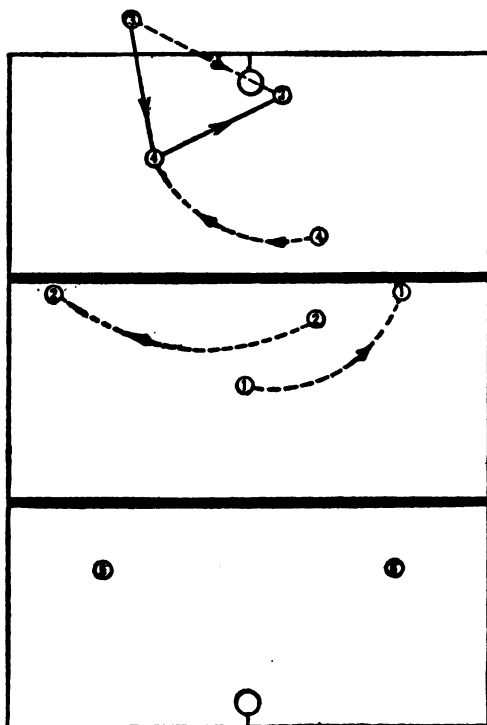


DIAGRAM 12

Forward Out of Bounds.—Quick foot-work and accurate passing may mean a score on a forward out of bounds play. The centres should keep free along the line, the forward in bounds uncover to receive, and the forward out of bounds make a quick dash for position as soon as she has passed the ball. The forward out of bounds usually depends too much upon the other forward, playing her position late and becoming covered as a result.

In Diagram 12 (3) passes to (4) and quickly dashes to the opposite side of the basket.

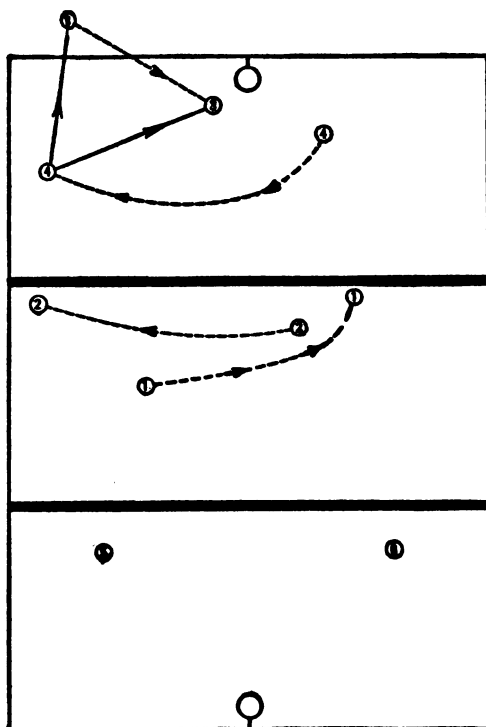


DIAGRAM 13

In Diagram 13 (3) passes to (4) near the side-line and runs into the near side of the basket. (4) passes to (3) and runs back to original side.

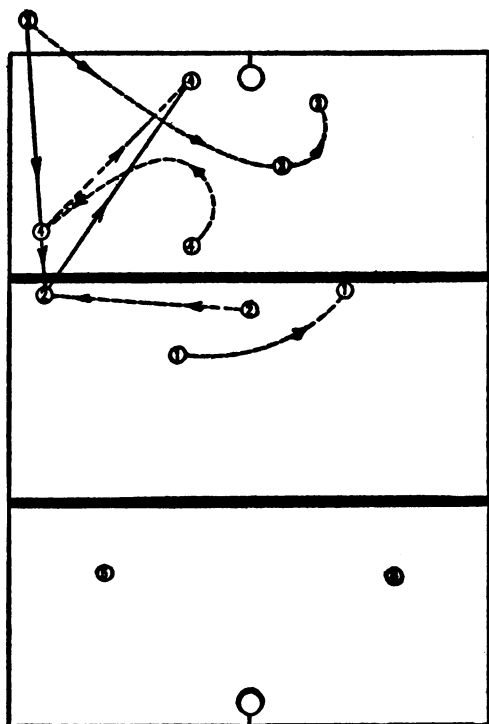


DIAGRAM 14

Diagrams 14 and 15 illustrate another starting position of the inside forward, (4), and a quick circular run which she uses to get uncovered. The play of Diagram 14 results from the fact that (3) is very hotly covered when she runs in the field. (3) from out of bounds passes to (4), (4) to (2), (2) to (4) at the basket.

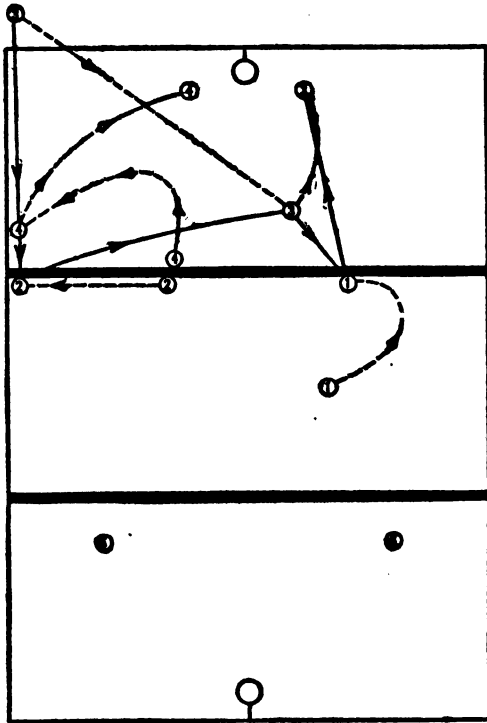


DIAGRAM 15

In 15 the play starts in the same way, (3) to (4), (4) to (2). The side-centre (2) finds (4) covered at the basket, but is able to pass to (3), who is near the line. (3) uses the centre, (1), and runs toward the basket to receive the ball.

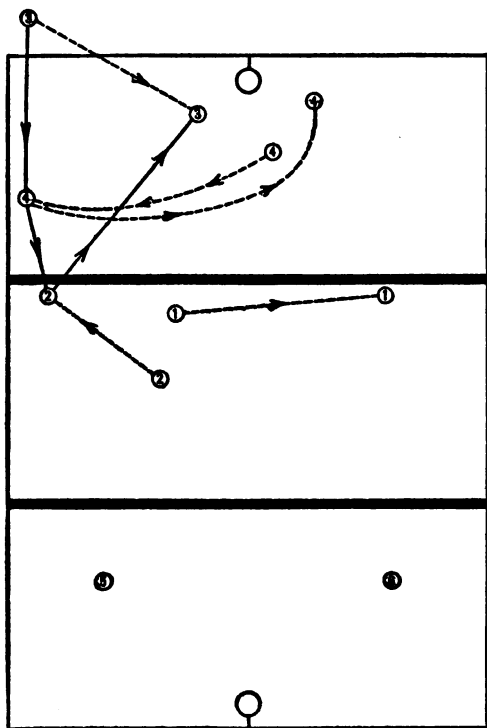


DIAGRAM 16

In all forward out of bounds plays the side-centre may assist with the centre free on the opposite side, as diagrammed, or it may be arranged that the side-centre assists the left forward at the line and the centre the right. Some such an understanding between centres should exist.

(4) receives the ball from (3) near the side-line, (3) is covered, and (4) passes to (2). (3) and (4) have time to uncover, and (2) passes to either.

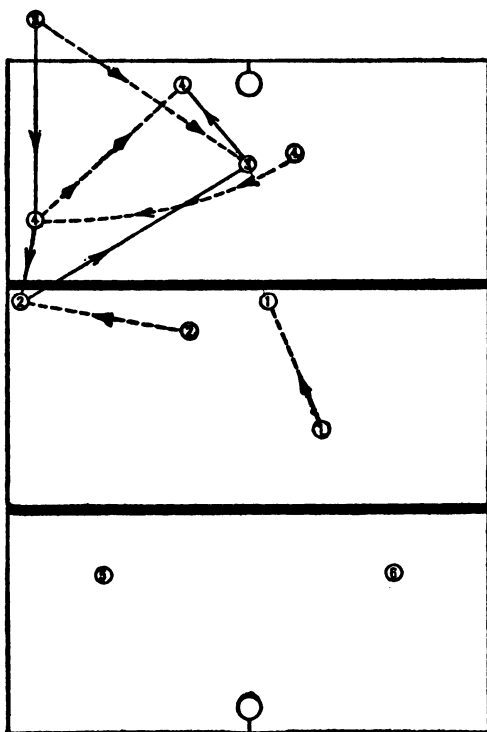


DIAGRAM 17

The play in Diagram 17 is much the same, except that (3) has run in the field so far that it is better play for (4) to run to the left of the basket than back toward her original side. (3) may shoot or pass to (4).

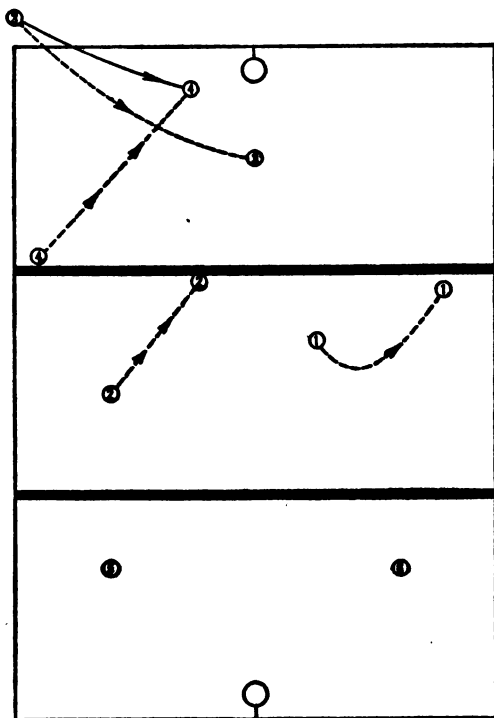


DIAGRAM 18

Diagrams 18 and 19 show simple plays, but they illustrate differences in the starting position of the inside forward, and the resultant run of the out of bounds forward.

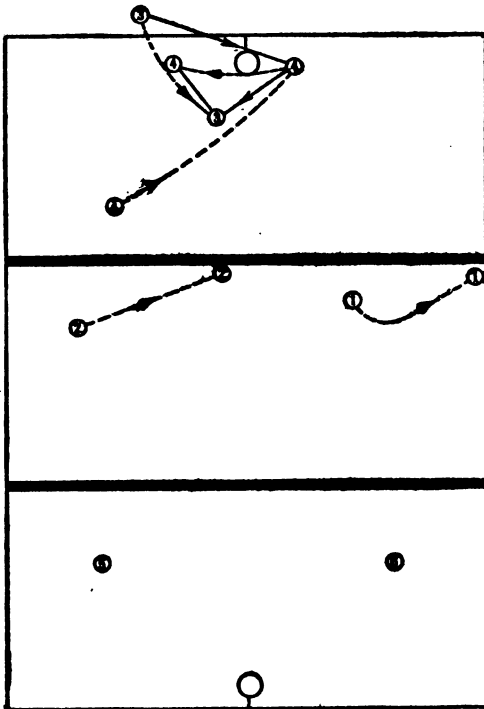


DIAGRAM 19
(For description see opposite page)

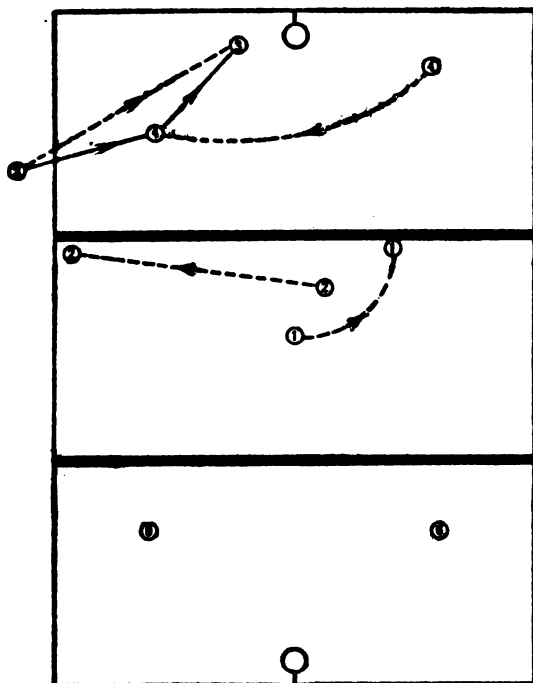


DIAGRAM 20

A definite play can result from the pass of the out of bounds forward in this position; if she plays her forward, she runs in to her own side of the basket.

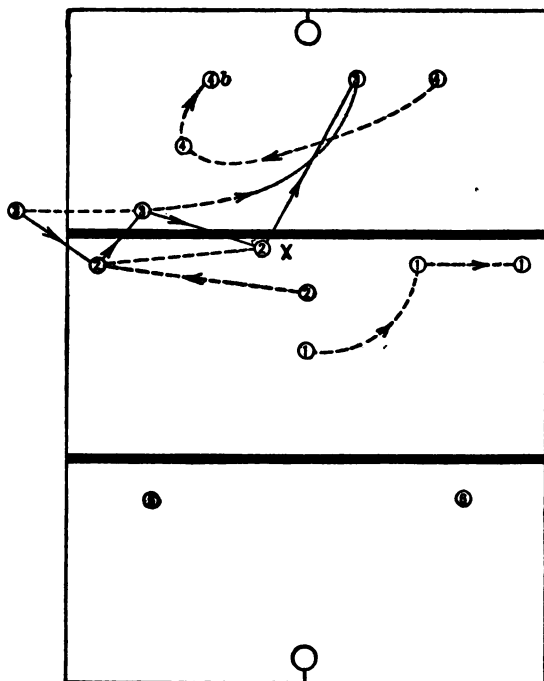


DIAGRAM 21

If she plays her centre, she runs along the line, making possible another pass to centre, and going to the opposite side of the basket.

In the last play (2) at x might pass to (4), who has gone on to (b).

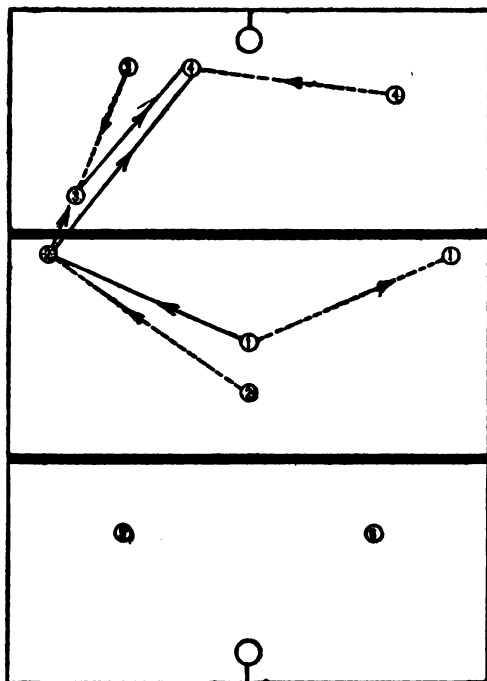
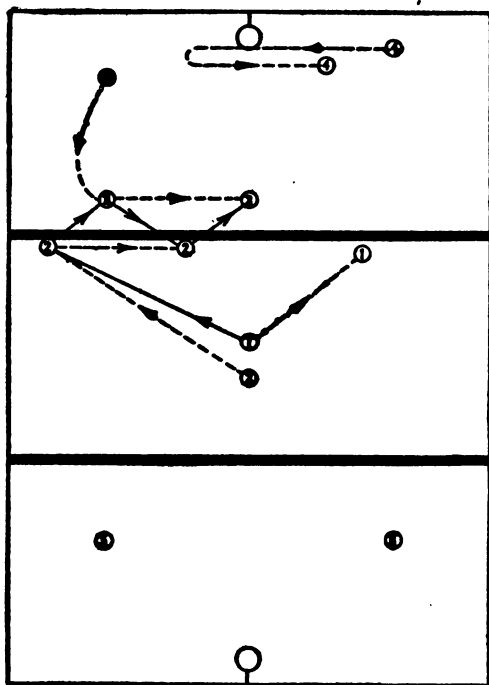


DIAGRAM 22

PLAYS FROM THE Toss-Up IN CENTRE.—Centre (1) taps ball to side-centre, (2), who passes to (4) or to (3), who passes to (4). (3) at the line backs (2) in case of a fumble or a long tap by (1). (3) runs toward opposite side of basket as (4) receives the ball.

**DIAGRAM 23**

The forwards should be coached to use the centres a second time in getting to position for shooting. Forwards should be cautioned against too many long shots. Passing should be worked up to such a point that long shots are seldom necessary. Use of the centres a second time enables forwards to get uncovered. Ball tipped off in centre to (2), (2) passes to (3), runs along line and again receives ball, may then pass to (3) or (4).

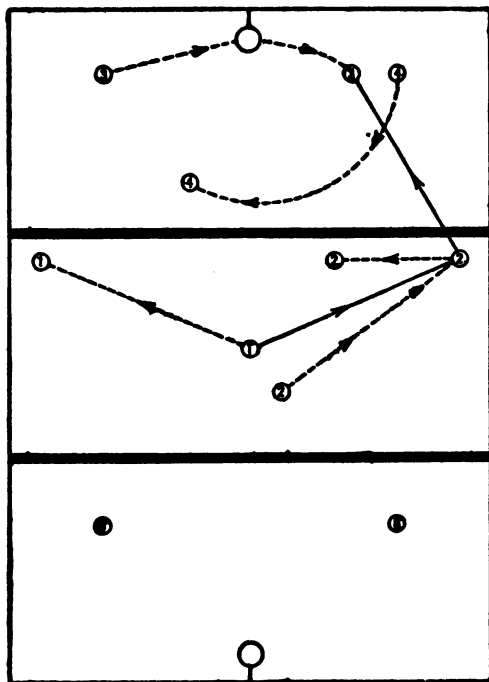


DIAGRAM 24

Circle Play of Forwards.—(a) circle play starts according to the direction given ball in centre. Ball tapped right, right forward runs forward and along the line, left forward runs under the basket and toward the line. (a) Ball is received on tip-off by (2), who passes to (3) or (4).

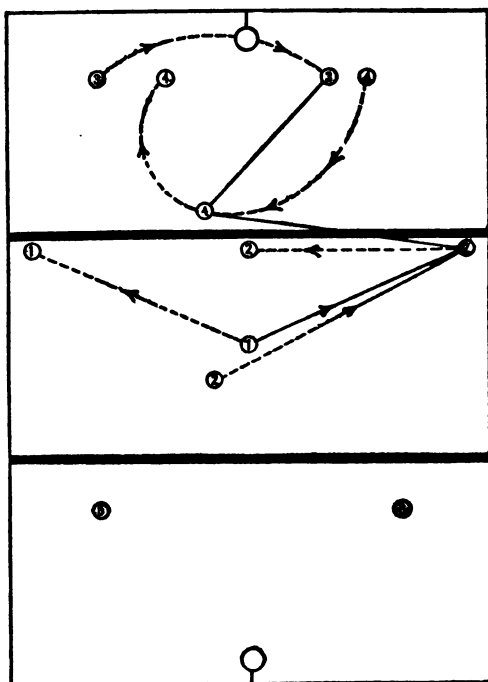


DIAGRAM 25

(b) If (4) receives the ball from (2), she may pass to (3), running on to the basket to follow up (3)'s shot.

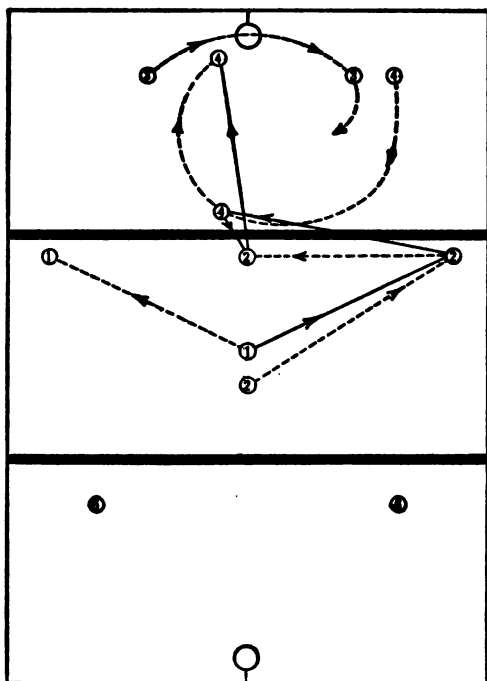


DIAGRAM 26

(c) (3) may be covered; in that case (4) can pass to (2), run on to the basket, and receive the ball.

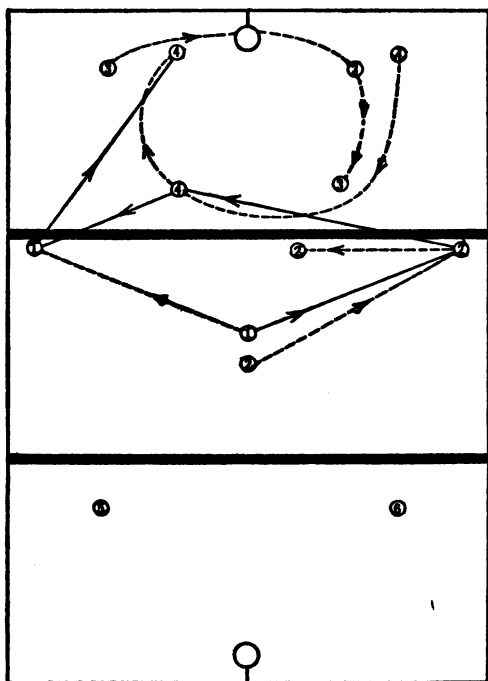


DIAGRAM 27

(d) The centre may enter the play a second time. (1) taps to (2), who passes to (4) at the line. (4) finds (1) uncovered in opposite corner from (2). (4) passes to (1), continues circle play, and runs on to the basket; (1) plays (4) at the basket. If (4) is covered at the basket, (3) is coming toward the line and (1) may use her.

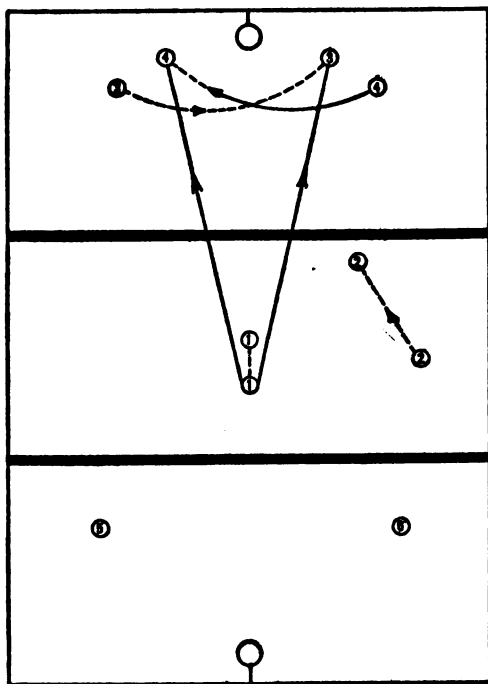


DIAGRAM 28

Centre taps ball back, turns, recovers it, and passes to (3) or (4) at basket spot. If forwards (3) and (4) are covered, (1) passes to (2), who is free anywhere along the field line. Such a long pass, (1) to (3) or (1) to (4), is useful only on short floors. The play is possible only if the centre is certain of the tip-off.

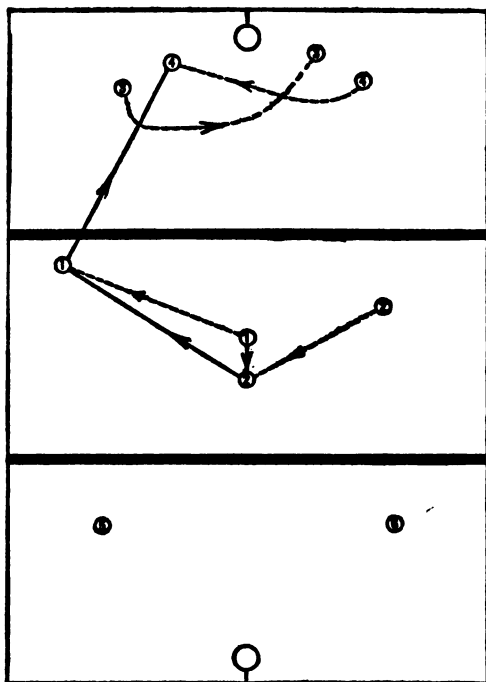


DIAGRAM 29

(2) may play in back of (1) to receive the tip-off. (1) then plays the forward line, and the ball may pass from (2) to (1) to (4), or on the other side of the field, (2) to (1) to (3).

In both plays the guards should be ready to run up to the line in case of a long tap by (1).

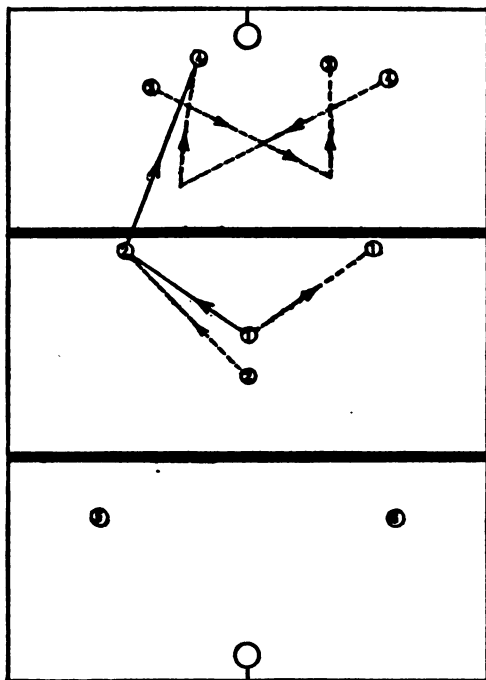


DIAGRAM 30

Centre (1) taps ball to (2), who passes to (4) at the basket. In the run (3) allows (4) to pass in front, since (4) is to receive the ball at the basket. (3) watches the ball in her run, for (2) may need her if (4) is covered.

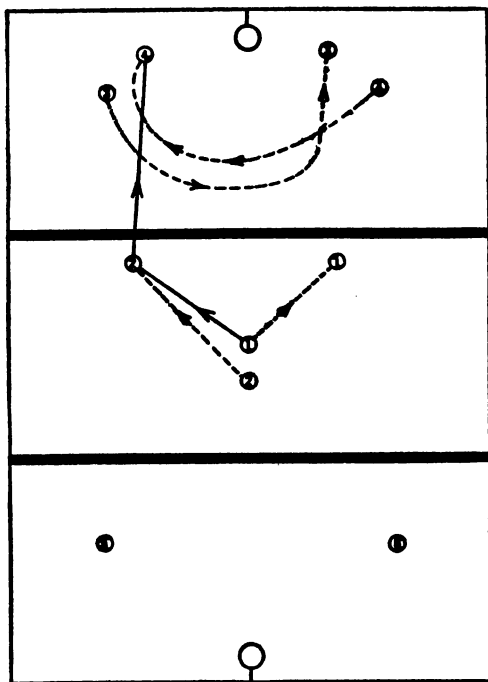


DIAGRAM 31

The change may be made in a circular line of run, and there is no danger of collision or confusion. The forward on the side toward which the ball is tapped takes the outer circle. She then is able to back (2) in case of a fumble or a long tap by (1).

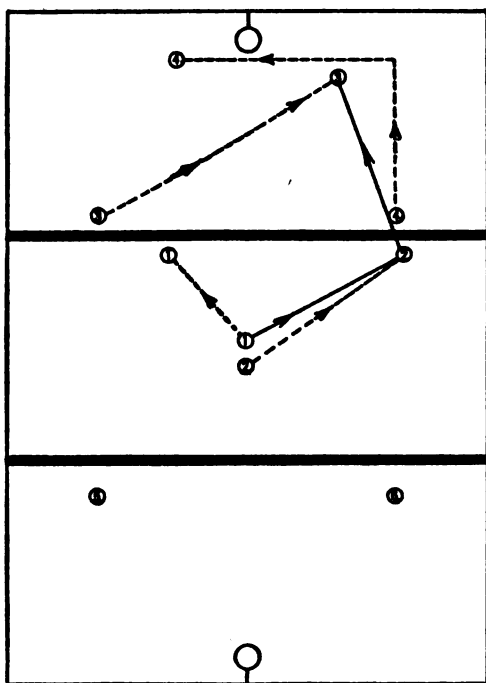


DIAGRAM 32

Signal—two forwards at line. Centre signals tip-off to side-centre or *vice versa*. Forward on side toward which ball goes runs backward and crosses to opposite side of basket. Other forward runs diagonally backward and receives the ball.

Centre (1) taps ball to (2). (4) runs backward and crosses; (3) runs diagonally backward. (2) passes to (3) at basket.

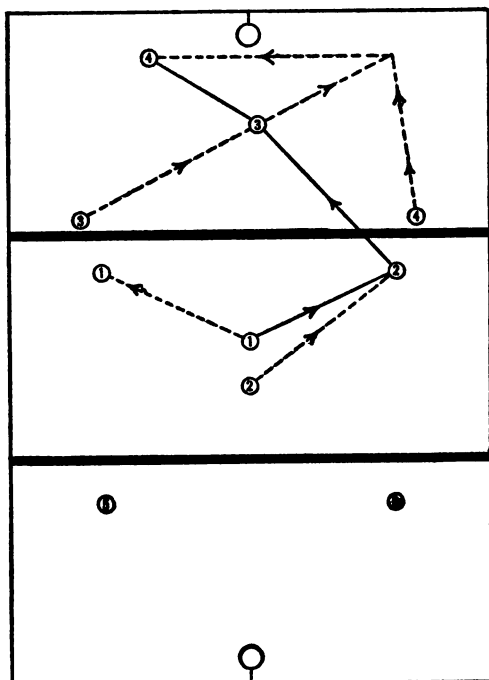
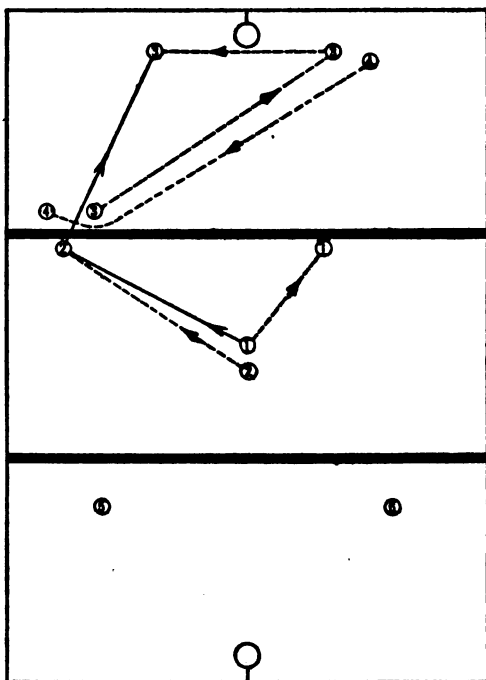


DIAGRAM 33

(3) may receive ball from (2) in the course of her run and pass to (4).



DIAGRAMS 34 AND 35

Signal—one forward at the line. Centre (1) taps ball to (2) (to the side of the forward at the line). Forwards change places and (3) continues to own side of basket. (2) may pass to (3) (Diagram 34), or to (4), and (4) to (3) (Diagram 35).

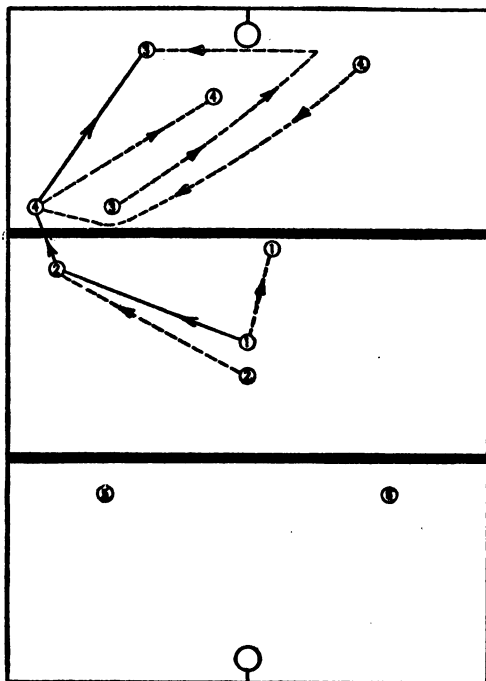


DIAGRAM 35

(See opposite page for description.)

VII

SIGNALS

A signal denotes a definite understanding between two or more members of a team in regard to positions to be played or passes to be made. A signal may be given in the form of a number, word, or motion. The last method is preferable, since a more quiet game is assured.

SIMPLE SIGNALS

A simple signal between two players may be used advantageously in any toss-up or out of bounds play.

If the centre is stronger than her opponent in the centre toss, a signal to her side-centre, as to what direction she will give the ball, should be given. The centre may give the signal,—(1), through her method of stepping into the circle, *i. e.*, left foot in first=ball to the left; (2) through positions of hand or arm, *i. e.*, left hand clinched=ball to the left; left hand open=ball to the right; (3) left hand grasps middy-blouse in back=ball to be played back.

Such signals could govern the tip-off in centre

for the plays outlined in Diagrams 22 to 27, inclusive. It is possible for the side-centre to give such signals.

In the forward territory a well-directed tap on a toss-up may lead to a two-point score. The forwards must have utmost confidence in each other, and the running forward must be quick to uncover. Since she is the player to get into position to receive the ball, it is often wise for her to signal rather than the forward who is jumping. An arm raised sideward can mean that the player will run to the same or the opposite side.

In the guard territory the same work between players is possible, but unless a guard is rather sure of the jump in a toss-up, the other guard will not uncover.

In a toss-up near the field lines the centre may assist a guard or forward and signal to receive the ball. An out of bounds play should mean a well-directed ball. The out of bounds player may give a signal to the player to whom she wishes to pass, but the play has more chance of success if the in bounds player signals for the ball (Fig. 13). The player in bounds is attempting to evade an opponent, and she knows best where she can receive the ball. One movement, such as left arm to the side, given by the right forward, (4), could denote her first dash in plays

numbered 12, 13, 14, and 15. In plays 16 and 17, (4)'s right hand on right knee could be the guide.

Diagrams 22 to 27, inclusive, are suggestive of the many plays that are possible without definite signals to or by the forwards. Their positions are played according to the tip-off in centre.

THROUGH SIGNALS

Through signals to the forwards should never be used until a team is capable of playing good basket ball without signals. Even then they should be used only so far as to give greater variety of play without loss of speed or quick reaction to a changed situation. A team, using definite plays, upon signal, can easily become static.

A wise coach will allow but two or three through signal plays from centre to be used in a game, and will watch the players carefully to note the effect. Such signal plays are of little value unless the jump has some chance of getting the tip-off.

Diagrams 28 to 37, inclusive, outline a few signal plays involving centres and forwards. One of the forwards may give or direct the signals; the centres should be very watchful and the forward must use signals, whether numbers or movements, that are simple and clearly seen.



FIG. 13. OUT OF BOUNDS.

Side centre using overhand pass to forward who is signalling for the ball to be sent toward basket. Note that the out of bounds player is back from the boundary line and therefore the opposing side centre does not do useless guarding at the line.



FIG. 14. POOR OUT OF BOUNDS PLAY.

The side centre has space to step back but stands at the line to deliver the ball. Her opponent in bounds is right in guarding her.

Opposing players seldom follow signals—the danger of failure does not lie there so much as in an involved signal or complicated play.

The point to remember is that signal plays are greatly overrated in value, and that they are dependent upon the team's ability to play good basket ball, not *vice versa*.

VIII

HINTS TO PLAYERS

In practice try to play against some one who is faster than you are, or some one whose style of play keeps you guessing.

Never guard carelessly in practice. In basket ball the offense has exceptional advantage—keep the defense as strong as possible.

Never put force into a short, quick pass; it is hard to hold, and the player receiving it loses time in the effort.

Clinching the fists just before receiving a hard or long pass will often prevent “muffing it.”

Batting the ball may become a habit and leads to poor play. Make a catch and be certain of a clean pass.

In guarding an opponent, avoid rhythmical jumping and waving of arms.

If closely guarded, dodge or pivot away from your opponent.

A dodge is a good play, but if repeated it loses point, and the player becomes covered. It may lead to a crouched position and progress with the ball. (See Dodge, p. 25.)

On an out of bounds play the player with the



FIG. 15. OVER HEAD SHOT.

ball should, if boundaries permit, stand away from the side or end line at least three feet to assure a well-directed pass. Guarding at the line on the part of the opponent in bounds is, in such a situation, ineffective (Fig. 13). If lack of space limits the out of bounds player and forces her to stand near the line, her opponent may guard her to some advantage.

A feint on the part of the out of bounds player will often mislead opponents and make a pass successful. Don't overdo it.

In any toss-up a turn in the air will help a right-handed player to make a tap to the left. A centre who is outjumped can often tap the ball to the left side when she can't hit it forward.

At the toss-up a second tap of the ball is often the determining factor. Be ready for it.

Centres, play the corners; get away from the centre of the field as much as possible.

The side-centre must make a quick dash and jump into the air to meet the tip-off. If the opposing jump is stronger, cover.

Guards, cover closely, but remember that when your team is in possession of the ball, all are forwards and should endeavor to lose opponents, *i. e.*, get free.

Guards, note favorite shots of forwards; you can guard better if you know what to expect.

Guards should not pass across the basket. See Diagram 7, p. 47.

Guards, play the ball—not your opponents.

Guards, note Figs. 4, 15, and 16.

Guards, try to perfect the pivot; a quick turn toward centre after you intercept the ball is good defense.

Forwards, don't bunch at the line on the centre toss-up. A forward should not remain stationary as the ball is tossed up in centre, but should outwit her guard by varying her run and her starting position.

The forwards and centres should be a close working combination, since passes to centre from the forwards enable the forwards to become uncovered and get into position to shoot.

Forwards, practise whirling outward (*i. e.*, toward side boundary or end line) and dribbling toward the basket. (See Fig. 5, p. 26.)

There should be an understanding between forwards as to following up a shot (*i. e.*, running toward the basket and recovering the ball if the goal is missed), or playing a position and leaving the "follow up" to the other forward. Following up depends on the relative position of the forwards as the shot is taken. A very long shot usually means that the other forward is covered,



FIG. 16. OVER HEAD SHOT INTERCEPTED.

and the shot is best followed up by the player who shoots.

Forwards, practise juggling over opponent when guarded closely, dodging right or left to receive the ball (Figs. 6 and 7). Use the juggle as a feint shot for basket.

Forwards, note the step backward in Fig. 15 giving a stable base. The guard can come beyond the forward's right foot if she keeps in a vertical plane and does not come in contact with the forward, but the danger of overguarding in such a position is great.

PART II
INDOOR BASEBALL

INDOOR BASEBALL

Indoor baseball is played by two teams of nine members each. The teams alternate in playing at bat and in the field. The positions in the field are pitcher, catcher, first base, second base, third base, short-stop, left field, centre field, and right field. The first six positions form what is known as the infield (the pitcher and catcher—the battery), the last three make up the outfield. See Diagram 38. On a floor where the outfield is limited, the centre-fielder may be brought in to play right short-stop. See Diagram 39. Some teams use ten players; the tenth member plays right short-stop. See Diagram 40.

In match games the home team takes the field first, giving the visitors the bat. In informal or intramural games a toss of a coin may decide the “ins” and “outs.”

A score is made when a batsman, having become a base runner, legally completes the circuit of the four bases, making a run.

Each team has a regular line-up, and must bat in that definite order throughout the game. The team in the field takes the positions named above;

the team at bat sends up number 1, whose object it is to hit the ball fair (within the field of play), and in such a way as to enable her to reach first base, second, third, or home. The players in the field are her opponents, and their objective is to put her out. She may be struck out by the pitcher, or she may be out on a caught fly. Should she become a base runner, she may be put out at any base, or between bases if tagged with the ball. A base runner must touch each base in succession, and should try to make as many bases as are safe upon a hit. A base runner is privileged to hold any base unless forced to leave it by a succeeding runner. She is safe on any base if she reaches it before the ball is fielded there in time to put her out. The team at bat continues to play in its regular order, with the object of advancing its players on bases, until three players are put out, whereupon the opposing team comes to bat. There are nine innings, and in each inning each team has its turn at bat, thereby having opportunity to score.

Baseball is played in two ways—with a hard ball, using outdoor rules, or with a larger, softer ball, and shortened base lines, using indoor rules. For those who play the first, there are several excellent books, notably "Clarke and Dawson's Baseball for Coaches and Players," dealing with



FIG. 17. START OF THE OVERHAND THROW.
The stride is completed with the delivery of the ball.



FIG. 18. FINISH OF THE OVERHAND.
Flexion of the wrist at this point gives additional speed.

the playing of the various positions, offensive and defensive play, *et cetera*. A careful study of these will help much in the understanding of baseball for the girl who plays the indoor game. We will consider the game played under conditions that seem at the present time to be most popular for girls, viz., a twelve-inch indoor ball and thirty-five-foot base lines.* The game may be played equally well in the gymnasium or out-of-doors. For complete information and study of the rules, consult Spalding's "Indoor Baseball Guide."

Although certain women's colleges have been playing baseball for years, and some under outdoor rules with a regulation ball, gloves, masks, etc., the game as a standard form of sport for girls is, as yet, only in its infancy. Boys for generations have developed, at an early age, the muscular co-ordinations necessary for easy, graceful playing. Girls, on the other hand, have not acquired the strength and co-ordination of arm and shoulder muscles which good baseball demands, and it becomes necessary in teaching them the game to pay much attention to the mechanics of play, *i. e.*, catching, throwing, and batting.

It is not often necessary to instruct young girls

* If limited space necessitates twenty-seven-foot base lines, a fourteen-inch ball is used; with eighteen-foot base lines, a sixteen-inch ball.

(nine to twelve years old) in technic. One has but to arouse their interest in the "big injun" age, and they will make as rapid progress as their brothers, until the adolescent period; but the older girl who has not had this training in her childhood cannot pay too much attention to correct form.

Baseball is most scientific. The field may be plotted almost to the foot, and a defensive play formulated for every possible attack. There is nothing prettier in sport than the team play of a good ball nine. Continued practice and consequent development of "a baseball sense" enable girls to enjoy the great national game and to play it smoothly and scientifically.

I

THROWING

1. *How to Hold the Ball.*—A ball cannot be thrown accurately unless it is held correctly. It is grasped with the index-finger and the second finger on top extended about an inch apart, the thumb supports the ball on the left, and upon the right side the third and fourth fingers are slightly flexed. By means of this “tripod” support direction can better be assured.

There are three ways of throwing a ball: the overhand, the underhand, the side-arm.

2. *The Overhand Throw.*—The overhand throw is the most difficult one for girls to acquire. An American boy throws in this manner without effort, because from early childhood he has pitched stones or thrown a baseball. Most girls have not had this early exercise, and consequently are somewhat handicapped in using the overhand throw.

Mechanics: For this throw the arm is brought back behind the head and above the shoulder (ball grasped with the “tripod” support); from

there the hand and arm are carried forward to a position in front of the shoulder, where a quick extension of the elbow imparts the driving force to the ball. At the finish of the throw, a flexion of the wrist may be used in order to gain additional speed. With the arm motion, and as the body inclines forward, a left step is made in the direction of the throw. The right leg swings to the side as a result of the movement, the toe usually drags.

This throw is a good one for the catcher and the outfielders. All players use it for longer distances and in any situation which demands a throw across the diamond (Figs. 17 and 18).

3. *The Underhand Throw.*—Under the present rules the pitcher must use an underhand throw in pitching, and it is used frequently by all members of the team.

Mechanics: The throw is made by carrying the right arm behind the right hip (Fig. 19). The hand and arm are swung well forward and up; a stride forward with the left foot, a flexion of the wrist and elbow completes the follow through, and gives greater speed. This is a quick snap throw, well used when running in to field a slow rolling ball, and whenever a player has not time to straighten up and set herself for the more accurate overhand "peg."



FIG. 19. START OF THE UNDERHAND THROW.

Note the weight well back on the right foot; arm well extended backward.

4. *The Side-Arm Throw.*—This is a cross between the overhand throw and the underhand “whip.” It is made in much the same manner as the underhand, except that the hand and arm travel in a horizontal plane.

II

FIELDING

The method of catching used by girls with an indoor baseball is somewhat different than that used in playing with a hard ball and gloves. The glove receives the impact of the regulation ball, and the right hand is mainly a covering instrument, used to render the catch more sure. The fingers are kept together for two reasons: they offer a firmer resistance to the shock of the ball, and in that position they are less apt to be bruised or broken. No glove is used with an indoor baseball. The ball is large, and closed fingers on a small hand will have difficulty in gripping it. In order to acquire greater clinging power it is well for a girl, as the ball strikes her hands, to spread her fingers so that the tips will be at least half an inch apart.

There are two ways of catching a ball. Balls coming straight at one, received above the waist-line, should be caught in both hands with the thumbs together, fingers pointed upward (Fig. 20). Balls received below the waist-line should be caught with the little fingers together, the



FIG. 20. ILLUSTRATES THE POSITION OF THE HANDS WHEN CATCHING A BALL COMING ABOVE THE WAIST.

other fingers pointed down and to the front (Fig. 21).

Fly balls, that is, balls received from above, are usually caught in a "nest" position; the hands are held well out in front, the elbows a few inches from the body. The ball is received by letting it drop into the cupped hands or "nest." Of course this applies primarily to those balls falling directly into the hands. If the ball is seen to be clearly beyond the fielder, she should turn around and run away from the field of play, looking over her shoulder as she runs, and keeping her eyes upon the ball. When beneath the ball she should turn back to receive it.

Line drives should be taken in the best position one can assume in the short time generally permitted to judge their flight, bearing in mind: thumbs together for balls coming above the waist; little fingers together for those coming below the waist.

As the ball strikes the hand in any form of catching, except behind the bat, the hands give somewhat with the impact. This resists the shock, and consequently enables the player more surely to hold the ball.

Do not catch a ball by putting the wrists together, directing the fingers toward it, and closing upon it alligator fashion (Fig. 23).

Do not catch a ball as you would kill a moth by

slapping at it with both hands when it comes anywhere near you.

FIELDING GROUNDERS AND LOW BALLS

The course and speed of a bounding ball determine in the judgment of the player the best way in which it should be played. If the ball is coming slowly, the player should run in and field it. A bounding ball should be caught in front of one, if possible, so that it will be backed by the body. The body should be bent forward and the legs should be in a stride position with the left foot somewhat forward, if the player has time to set herself for the bounce. If not, she must approach the ball as nearly in this stride position as possible; then upon fielding it without further movement of the feet, she is in a position to throw.

Keeping the feet together is one way of fielding, but it does not permit the balance that the stride position gives, and it is a slow way, since it takes time to assume the position squarely in front of the ball. The player should take a position that will permit her to throw quickly, and she should make as few motions in throwing a fielded or caught ball as are necessary to deliver it accurately. A player should make up her mind before the ball is pitched where she will play it if it comes to her.



FIG. 21. CORRECT POSITION OF HANDS IN FIELDING A LOW BALL.

III

PRACTICE IN THROWING AND CATCHING

Games and exercises used in teaching throwing and catching are valuable aids in baseball as in basket ball.

1. The relay form of throwing and catching is a popular game for large classes in the gymnasium or on the playground. The players are arranged in lines, placed eight or ten feet apart. They stand one behind the other. A captain takes her position at the head of each line, and facing it. The captains pass to numbers 1 in front of them. Numbers 1 return the ball and captains pass to numbers 2. Numbers 2 return it, and so the game continues until every one receives and throws the ball. It is well for a player to assume a squat position after she throws back to her captain. This enables the girl behind her to catch the ball more easily. Poor players are generally placed near the front. After they improve in throwing and catching they are moved farther back. The last one in the line has the position

of honor after the captain. The line which first successfully completes the catching and returning of the ball wins. If a player misses the ball she must retrieve it herself, though she may throw from the place she recovers it.

The game is varied by having each player who is to receive the ball in turn move one step to the side of the line. Instead of throwing the ball in the air, the captain throws it on the ground. The player fields it and returns it to the captain, as though she were throwing to bases with either an underhand or overhand throw. This is an excellent game to promote speed in throwing and accuracy in catching.

2. If space allows, and there are a number of balls available, the following practice is good. The players are in two lines, facing; the lines are thirty to forty feet apart. A player in line (*a*) plays with the opposite player in line (*b*). The instructor calls "overhand," and all players pass back and forth using only the overhand throw. The instructor is able to go about and help individuals to the correct form as well as give general correction and coaching in that particular throw. She may call "Fly ball," and give instruction as to the correct form of catching high balls. Grounder, bounding ball, underhand throw, side-arm follow, and the play is found to have a game



FIG. 22. CORRECT WAY OF CATCHING A FLY BALL.



FIG. 23. AN INCORRECT WAY TO CATCH A FLY BALL.

element which lifts it above mere practice in technic. To give sufficient practice many balls should be provided; one ball to every two players is best.

IV

BATTING

We have discussed, thus far, the mechanics of play in baseball from the standpoint of the defensive situation, namely, catching and throwing. Too much emphasis cannot be laid on the need of achieving a high state of proficiency in this part of the game, because without it there would be only one inning with the team at bat scoring all the runs. But, conversely, if the team in the field can handle the ball well, and the team at bat cannot hit, the situation is again one-sided. All the defensive skill in the world will avail nothing unless an offensive, through hard hitting and good base running, is developed. As the first of these, batting, is necessary before the second can be tried, let us examine carefully those factors which compose this spectacular, interesting, and necessary phase of baseball.

It has been said that good batters, like poets, are born, not made. It may be so, but sometimes the talent is latent, and only brought out by careful coaching and attention to form. Of course if a girl can hit naturally (being so born), and hit



FIG. 24. POSITION AT BAT; BEGINNING THE SWING.

Note the position of arms and the weight on the right foot.

well, it would be folly for an instructor testing theories to interfere with her, but if she is a girl who has not used her arms in some similar aggressive way, she can still be made a valuable unit in the offense through good coaching.

Mechanics: The bat should be held within a few inches of the small end, the left hand below, the right hand just above it, and about a half-inch from it. The bat is held firmly, yet with a looseness of the wrists, the forearm, and the shoulders that permits of a free, easy swing. The body is inclined a very little forward.

For the swing the bat is brought up behind the right shoulder, though not resting upon it. The left elbow is almost as high as the left shoulder—hands and arms well out from the body. The bat is swung forward in a horizontal plane, and the follow through carries it out beyond the left shoulder (Figs. 24, 25, 26). During this swing a stride forward with the left foot is taken, the right foot gripping the floor as the right leg is fully extended. At the finish of the swing the player is then in position to start toward first base, running forward with the right foot.

What particular advantage lies in keeping the left elbow high? If a girl holds a bat out in front of her with her left elbow down, she is batting from the hips (Fig. 27). She fails to take advan-

tage of two important points in successful batting: the proper way to use her eye behind the bat and the horizontal swing necessary to good form. The second of these helps to make the first possible. If she swings with her left elbow low, her arms and bat form an angle, and she cannot swing the bat in a horizontal plane at any ball above her waist. Furthermore, since her eye is not in any way along the line of her bat and arm, meeting the ball is left to chance, and directing it or putting force into the hit is impossible. With her left elbow almost shoulder high, the bat and left forearm are practically in a line. Her swing is then in a horizontal plane, and as she swings, her head bends slightly forward, and she is virtually sighting in the plane of the forearm and bat to the oncoming ball.

Avoid holding the bat in close to the waist with stiff arms, and swinging it as though it were an inverted pendulum (Fig. 27).

Avoid striking at the ball as though you wished to beat it to earth, but swing with a long, smooth, horizontal motion that keeps the hands and arms well out from the body.

It is well for a beginner to face the plate, her feet in a stride position. After a player acquires proficiency in hitting the ball, she will put more force into her drive if she stands with her feet



FIG. 25. HALF-WAY IN THE SWING; MEETING THE BALL JUST OVER THE PLATE.

together and strides toward the pitcher as she swings. A well-timed swing meeting the ball in front of the plate will usually drive it to left field, while a late swing, if it meets the ball, will drive it to right field. The unprepared batter always swings late, and a speedy pitcher can strike her out. When the pitcher is ready to deliver the ball, the batter who holds her bat in front or rests it on her shoulder is unprepared.

Batting is one-fourth form, one-fourth a good eye, and two-fourths confidence. The three factors are a trinity, and the lack of any one places a limitation upon batting ability. Confidence, of course, comes after a player has demonstrated to her own satisfaction that she can hit the ball, and she will more surely hit it if her eyesight is good and she pays attention to form. Without confidence and energy a player might stand at the plate all day and, although swinging in beautiful form, never touch the ball. There must be a gritting of the teeth, a determination in the eye, and a knowledge in the heart that she is the mistress of the situation (Fig. 24).

The distance a player stands from the plate in batting depends upon her height and reach. Reach is a greater determining factor than height. A short girl will usually stand close, within a foot of the plate, while a tall girl will stand about two

feet back. This does not always follow, because a short player may be what we call a free hitter—one who, grasping the bat near the end, swings with a long, easy motion; then again the tall player may choke the bat, and keeping the elbows close to the body, depend on “chopping” the ball. A good test to apply in ascertaining the distance is the following: The player is placed in the batter’s box. In her accustomed manner she slowly swings at an imaginary ball coming over the plate. When her bat is in a position to meet the ball, will it be met on the heavy end of the bat, five or eight inches from the end? If such is not the case, she should move closer to the plate. If the ball hits the handle of the bat, she should move farther back.

Aside from the question of the individual, let us consider for a moment which position offers the greater advantage to the batter: close to the plate or back from it.

The average pitcher pitches more to the batter than she does to the plate. If a batter crowds the plate (stands close to it), the pitcher, being a little afraid of hitting her, will be inclined to pitch the ball wide. The batter can let the ball pass and possibly draw a base on balls, but a batter’s inclination is to *bat*, and so she is bound sometimes to swing. What kind of balls can she hit?



FIG. 26. FINISH OF THE SWING. THE BATTER IS ALREADY IN HER STRIDE TOWARD FIRST BASE.

Obviously not those that come over the plate. They will be so close to her that unless she swings very quickly they will hit the handle of her bat. Therefore, in this position, the only kind she can hit are the wide ones. Here are developed two bad habits: 1. Stepping back or shrinking away from the plate on close balls. 2. Reaching out after wide balls. A good pitcher has the decided advantage when a batter stands close, for she can pitch a close high ball which will invariably cause the batter to jump back. In other words, the pitcher is become the aggressor. For the majority, this position seems a poor one. What advantage lies in standing back from the plate (and by back we mean about two feet from the corner and a foot behind it)? A batter in this position does not disclose any apparent weakness, and when facing a pitcher she is confident and at once on the offensive. There is only one place for the pitcher to put the ball, and that is over the plate. In other words, the batter is trying out the pitcher, and the pitcher is forced to "show her hand." A batter who stands here never steps back, and her first step is always forward in the direction of first base. Many balls pass between her and the plate because she, a large animate object, becomes the pitcher's guide rather than the small base on the floor. These close balls the batter can let

pass, because knowing that she is far back she realizes that if they pass close to her they cannot be strikes; the wide ones also she lets go by. It follows then that the only balls it is necessary for her to hit are the ones that come over, and these she can meet squarely near the heavy end of her bat for a clean, hard drive.

1. *Bunting*.—To bunt a ball the same position is assumed that one uses in ordinary batting, so that the defense shall not anticipate the play. The object of the bunt being, however, not to drive the ball as far as possible, but to drop it somewhere between home plate and first or third base, the bat is not swung at the ball, but is thrust out to meet it.

Mechanics: As the pitcher delivers the ball, the batter, instead of swinging, slides her right hand out to within a foot of the heavy end of the bat, retaining the same grasp. Her hand, as it slides from the thin end, will naturally come to a position in which the palm of the thumb and the tips of the fingers are at the side, and just in back. Thus the fingers are protected if the ball strikes the bat where it is grasped. The ball should strike just beyond the hand. With the impact of the ball the arms give slightly.

As the bat is thrust out to meet the ball, carrying the left hand forward will direct the ball



FIG. 27. A FAULTY POSITION AT BAT.

toward first base; carrying the right hand forward will direct it toward third.

Avoid bunting the ball back to the pitcher. Do not try to bunt and run to first base at the same time. Bunt first; then run. The bunt is frequently used as a sacrifice, and the play has greater chance of success if the batter's mind is on the bunt rather than on the base running.

2. *Practice in Batting and Bunting*.—A worthwhile game and one that gives practice in batting and fielding batted balls is the following: Three or four girls group themselves side by side in front of the batter, who stands some twenty-five feet from them. The ball is pitched by any one of the group. It is not hit hard, but is just met—the batter endeavoring to hit it to each of the group in turn. The play continues for a time, when another player has opportunity to bat. This is fine practice for getting one's eye on the ball. Alertness and agility are developed on the part of the fielders if sometimes instead of pitching the ball to the batter the one who fields it passes it either behind her back or in front to the girl on her left or right. Every one must keep on her toes and watch for the ball.

V

BASE RUNNING

Good base running must supplement batting to make the offense felt. How best to make use of the batting strength of the team is the problem to be solved. Many times a team will hit well but to no apparent purpose, for the resultant double plays often break up what promises to be a fine rally, and an abundance of hits produces but few runs. The solution is twofold; it lies in the knowledge of how and when to run.

1. *How to Run Bases.*—In indoor baseball the base runner is not allowed to take a lead, and consequently with one foot on the base so places herself that she may start quickly toward the next base. What is this position? If she were running a fifty-yard dash she would use the crouched start. But that is a timed start of "Ready! Set! Go!" which signals absorb all of her attention. In baseball she must keep her eye on the ball, for a line drive or a fly may be caught. She must watch the game. The best position for her to assume is a semicrouch. The feet are in stride position, the heel of one on the

base; the other foot (advanced forward in the line of run) has more weight upon it, knee somewhat bent; the arms are relaxed or the hands may be upon the knees, but in any case the arms are ready to help the player swing into her stride. The body is inclined forward but well balanced. In this position the runner is able to see all play, and yet is ready to dash for the next base the moment the ball passes the batter or is hit.

2. *The Slide and Its Purpose.*—There are two bases in the game which the runner may overrun without danger of being put out: first base and home plate. On second or third base it is generally necessary that the runner pause until helped farther along by a hit of a batsman, or until she is able to steal. The runner must, as a rule, get to second and third bases as quickly as possible, and yet not overrun them and render herself liable to be tagged out. How can this be done? It takes too much time for her to slow up and with shorter steps so time herself that she does not overrun the bag. She must find a way of running at full speed, and then at the last moment retard her progress quickly enough to stop herself there. This is accomplished by the slide.

Mechanics: There are two ways of sliding feet first. (The head-first slide is dangerous in any form of baseball.) In one the slide is made upon

the side of the foot, the calf, the thigh, and hip; the left leg upon which the slide is made being thrown well out in front and to the side, the right leg is dragged out on the opposite side and slightly to the rear, and the toe of this foot hooks the bag. The body is reclined backward. This is called the fall-away slide, and offers not only the advantage of acting as a brake, but it carries the added virtue of presenting the least possible part of the player to the baseman to tag. The second slide is made with the legs bent beneath the runner, the trunk is nearly erect, and the position more nearly approximates a sitting posture. As the body passes the base the runner reaches out with her hand, grasps the base, and retains it until the finish of the slide. Under the present indoor rules this is permissible.

In brief, the slide accomplishes two things: it acts as a brake and it is a means of evading the touch in a close play.

VI

OFFENSIVE TEAM PLAY

1. *When to Run Bases.*—Under this heading we come to the consideration of offensive team work, and a good offensive is nothing more than knowing how and when to bat, and how and when to run bases.

In a preceding chapter we have discussed the question of "How to bat," and our reader's natural query is: "Well, isn't that all?" Shouldn't a batter pick out any good ball and hit it as far as she can? Decidedly "no!" Three players, good batters, might get up in succession, each one hit the ball safely, and not one run result; whereas one good batter getting to first may be scored by an indifferent batter if the second knows when and how she is expected to hit the ball.

In the first instance, let us suppose that number 1 has succeeded in reaching first base. Number 2 is a good batter and hits safely also. Number 1 reaches second base, number 2 is on first. Number 3 comes to bat. She is also a good batter and hits. Number 1 may score if the hit is long enough; but for purposes of illustration let us

suppose she has reached only third base. There have been three hits and no runs. It is true that in the course of the inning these runs may all be batted in, but let us now see how at least two of them might have been scored already. Of course we shall take it for granted that these girls are all good base runners, and the percentage of stolen bases in indoor baseball is very high despite the fact that the runner is not allowed to start until the ball has passed the batter. Number 1 reaches first. Number 2, the next, signals for her to go down to second base. The catcher, thinking that she might steal, calls for the first pitch to be wide and high so that she can catch the runner stealing. The runner doesn't go, however, and the batter has one ball. The pitcher may or may not pitch the next ball wide. She puts herself in a dangerous hole if she does. At any rate the runner goes down to second, the batter passing the ball. If the ball went over the plate and was a good strike, the count stands 1 and 1, and the batter can take a chance on hitting the next good one.

If the pitch was not good and the count result in two balls, the pitcher must put the next ball over or walk the batter. In the meantime a good runner may have stolen third.

If she wishes to "wait" the pitcher "out," she

may draw a base on balls, in which case there is a runner on first and third, and no one out, with two strong batters still to come.

If the next ball is a good strike the batter may hit it and score the run, or she may pass the first ball pitched and let the girl on first run down to second. Then, if the batter hits safely, one run is sure to result, and possibly two. By so working a base runner around to third, or even down to second, each time before the batter tries to hit, the hits that follow will very probably register runs at the plate.

2. *The Batting Order.*—It is often heard, “Who bats first, the catcher or the pitcher?” and so on. The batting order has nothing to do with positions in the field. That the last in league ball is usually the pitcher is due to the fact that he needs the greatest rest, and because the pitcher is generally a poor batter. There is a muscular co-ordination and a nerve strain in pitching that is not conducive to good batting.

The succession of batters depends upon batting strength. Good batters must be “bunched.” The batting order should be headed by a girl fast on her feet, or one able to get to first base either by a hit or by working the pitcher for a base on balls. Then should follow the heaviest hitters, with the best batter in fourth place, which is

called a "clean-up" position. After this in the order of their strength the batters are placed, with the weakest ones last.

3. *When to Bunt.*—Of course if the catcher is very good at throwing to bases it may be deemed, after the first few tries, inadvisable to attempt to steal. Under these conditions, with no one out and a runner on first base, the score close, it is advisable to bunt. This is the logical and "old-army" way of sending a player to second. A hard-hit ball being fielded by the short-stop, second baseman, or a player near second base, might result in a double play. The bunt dropped near the home plate will probably be fielded too late to reach second, and the runner is in a better position to score. If the batter is thrown out, that is to be expected, and is called the sacrifice. The sacrifice is seldom played with one out, but the hit and run is.

4. *The Hit and Run.*—This play has not the advantage in indoor baseball that it carries in the outdoor game. There the base runner, receiving a signal from the batter that she is going to hit the next ball pitched, starts for second or home as the case may be, when the pitcher begins her motion. As the batter hits the ball the runner is well on her way to the next base, and if possible she takes two bases. The basemen being pulled



FIG. 28. BAT IN POSITION TO BUNT.

out of their positions, expecting a steal, are often not prepared to field the ball, and many times both runners are safe. If the runner was on third, she might be home before the ball was even in the fielder's hands. In the indoor game, since the base runner is not allowed to take a lead, this play loses some of its effectiveness, but it has value, nevertheless, with a runner on base and none or one out.

For defense, see pp. 122-150.

5. *The Double Steal*.—This is another way to score a run without using a hit, or depending upon the batter at all. There is a runner on first and third. With the first or second ball pitched, which the batter lets pass, the runner on first starts for second. As the catcher throws down to stop her, the girl on third dashes for home. Generally she gets there before the ball can be returned from second. The way to break up this play from a defensive standpoint is outlined in Diagram 48.

Another double steal which does not necessarily score a run is used with a runner on first and second. (The runner on second must be very fast.) The runner on second starts for third, and as she does so the girl on first goes down to second. The latter is not in much danger of being put out, as the catcher invariably tries to get the

girl nearer home, *i. e.*, at third base. This may be made more safely on a hit-and-run signal, since it is dangerous to steal third with the short base lines of indoor baseball.

VII

DEFENSIVE TEAM PLAY

In indoor baseball the positions of the players and the way in which they are played vary in some respects from the outdoor game. The short base lines, limiting the stealing of bases, makes it unnecessary for the baseman to hold her base or run back to it for the purpose of catching a runner who may be taking a lead. The fact that the running distance is shorter makes it often necessary for the fielder to play the nearest base, when in the outdoor game the play would be to first. In outdoor baseball, with a base runner on first, the ball hit to short-stop would be thrown by her to the second baseman, who would in turn throw to first, completing, with snappy fielding and throwing, a double play. In the indoor game, the girl finds it difficult to get more than one runner, for double plays, except after a caught fly or a line drive, are hard to make when a second person comes into the play. The short-stop's position is close within the diamond (see Diagram 38); here she is in an excellent position to field bunts or to intercept drives. For outdoor

baseball this position would be dangerous, but the indoor ball being comparatively soft is not apt to injure if it strikes the player.

Dependent upon the size of the floor on which the team is to play, the captain or coach stations her players best to cover territory, and to be in a position to guard whatever base is the objective of the runner.

I. THE PITCHER

The pitcher in baseball is undoubtedly the keystone in defense. No matter how good the balance of the team may be, they soon break if the opposing batters pound out many hits. A successful pitcher needs several qualities besides that of merely being able to throw and control a fast ball. She must be a good fielder, fast in covering bases, quick and resourceful in defensive strategy.

The catcher is the enthusiast and promoter of "pep" in the game; the pitcher the rock upon which the players lean. The physique of the pitcher matters little provided she can deliver a good ball and keep a cool head under all conditions. The straight underhand delivery is not in itself very taxing, because it is a natural movement used in even such an ordinary exercise as swinging the arms in walking. The mental con-

trol, however, is trying, and requires particular powers of endurance.

(a) *Delivery*.—The delivery of the ball to the batter is made from the back of the pitcher's box, both feet heeling the line. As the ball is pitched, a stride forward with the left foot is taken; the right foot drags forward to a side stride position to complete the follow through and give balance. This dragging of the foot must occur after the ball has been thrown, and must not have the semblance of a second step. The arm may be swung several times, as an aid in warming up, but the actual swing that gives the final drive to the ball starts well up behind the back, with the arm fully extended. At this point the weight is on the right foot, but with the swing of the arm and the stride forward left, the whole weight of the body is brought into the delivery. Fig. 23 illustrates the arm and body position. In pitching, the stride forward should occur simultaneously with the arm swing. The entire action may be compared to bowling except that no run up to the line is permitted.

(b) *Battery Work*.—Determining the kind of ball to pitch depends upon the team work of the battery, *i. e.*, that complete understanding that exists between the pitcher and the catcher. Those relative points discussed in batting, p. 106, may

be reviewed by the reader, considering the pitcher as the aggressor. The pitcher and catcher study the batter and endeavor to outplay and outwit her, the catcher generally giving the signals. The pitched ball is the result of a game of guess, the pitcher trying to throw what the batter doesn't expect, and the batter trying to outguess the pitcher. A suggestion or two may be helpful to players. Few girls can curve a ball successfully with the underhand swing, but they can pitch a swift ball high and wide, or close and low, as the occasion requires. Speed does not always succeed against the batter, but the ability to send a controlled, slow ball over the plate when a fast one is expected may result in a strike-out, particularly if the preliminary motion of the arm and body is the same in both deliveries.

If there are runners on bases, generally second and third, the batter is most anxious to hit. In such a situation the ball should be kept away from the plate, or just out of her reach. Of course this cannot be done to the extent of giving her a base on balls, but any ball thrown where she can well meet it is very apt to result in a hit which will score two runs. If the batter is expected to bunt, keep the ball about shoulder high, where it may cause a "pop fly," and result in a double play and two out.

Avoid putting the ball waist-high across the centre of the plate, for such a ball is easily hit. Try to picture yourself in the batter's place, and, allowing for the play she expects, double-cross her in her thinking.

(c) *Control*.—It is all very well to say where to put the ball and when to put it there; but often it is the question of "Can the pitcher put it where she wishes?" This brings us to the subject of control.

If every factor making up the pitching delivery is constant and the ball turned loose from the same place each time, it will always pass the plate at the same point; but if error or change of movement occur, there will be a variation in the flight of the ball. Accurate underhand delivery of the indoor ball is not difficult. The eye should be upon the mark at the start of the pitch, the mind made up where the ball is to go, and the ball delivered with that one thought in mind.

If the pitcher finds that the ball is continually higher than she wishes it to be, and her delivery is not erratic, by turning the ball loose a little sooner, it will travel in a lower plane, and conversely, if it is crossing the plate too low, by holding it a little longer, as the hand swings up in front, she can correct the fault. If habitually she sends the ball wide of the plate, her stride

taken more to the right will help bring the ball in, and if it passes too close to the batter, striding more to the left will help keep it away. The action of the wrist in the final drive is very important and should be carefully controlled. A twist of the hand to the left will give something of an out-curve, but much practice is necessary to acquire such control with the large indoor ball. The need of a curved ball hardly justifies lengthy practice, for with speed, a slow ball, and good control the pitcher is well equipped.

Concentrate on where you wish to throw, *keep cool*, and the chances are your pitch will be successful.

Follow through in your pitching, motion and greater speed and control will result.

(d) *Playing Her Position*.—The duties of a pitcher, in addition to her pitching and fielding, carry her to all parts of the infield. She generally covers first when that baseman is fielding the ball. With a runner on first, she must be ready to cover second if the ball is hit to the second baseman. (In the outdoor game this is the short-stop's duty, but in the indoor game the short-stop's position does not permit it.) The pitcher must cover third if that player is pulled away, and she must back up any base in the event of a throw in from the outfield. If a play is made

from the outfield to the plate, she takes a position about fifteen feet in front of the catcher, facing the field, and ready to intercept the ball if it is too late to get the runner at home. From this position she may throw to any base at which an opportunity for a put-out occurs. In her rapid thinking and quick acting she is the mobile reserve of the team, and her help given at an unprotected bag will often mean the difference between defeat and victory.

2. THE CATCHER

The catcher must be an active, hard-working, quick-thinking, forceful player. No girl of retiring temperament should be put behind the bat. It is a catcher's duty, not only to catch the balls pitched to her, but to encourage by her voice and manner the other members of the team. Her position is strategically important because she, being the only one to face her team mates, must constantly lead and direct them, and it is mainly by her study of the batters and the coaching of the pitcher that the latter permits, or does not permit, the ball to be hit to all corners of the field. A clever catcher can make a good pitcher out of very unpromising material, whereas the best pitching is often rendered negligible by inefficient back-stop work. The position of the

catcher behind the plate depends somewhat upon her size and reach. For the girl of average size a half-squat position (see Fig. 20) is best. This, however, is tiring to hold, and a more relaxed position is better while giving signals. She may assume a resting attitude with the left foot at the side, but a little in front, and flexing her knees fully, she sits upon her heels. As the pitcher prepares to throw, the catcher must rise to the half-squat, from which position she is able to jump for a high ball, or with a stride to reach to the right or left for a wide ball. The half-squat position is better than a standing position, because in it the catcher offers her hands and body as a good target for the pitcher, and by it, too, she can better field balls that strike the ground in front of her.

The catcher must throw well, and she should learn to peg as she straightens up from her squat position. Her pegging must be swift yet accurate. Her throw, however, is different from that of the basemen and fielders, since there is no time for her to get the arm far back and use a full swing. After the catch, her hand is brought up to a point just above the right shoulder, elbow pointing out to the side and back. As the throw is made with the shoulder, forearm, and wrist action, the ball is brought past the right side

of the face and turned loose in front at about the height of the eyes. A snap flexion of the wrist at the extension of the arm gives additional speed to the ball.

3. THE FIRST BASEMAN

As more than half of the put-outs in a game are made at first, primarily the first baseman must be a good fielder. If a tall girl can be found, she will have an advantage in reaching for high or wide balls. She must be able to handle low-thrown balls, those that come to her on the first bounce, and those she takes on "trap" (just as they hit the ground). These should be played by watching the flight of the ball, gauging the bounce, and getting the hands and body into position to make the catch. (See p. 98.) This position depends much upon the foot-play of the baseman.

As the ball is batted, she runs from her position in the field, provided she does not have to stop the ball, to one in front of her bag, facing the player who is making the throw. Her feet are about eighteen inches apart, and her weight is equally divided. If the ball is coming straight in front of her, she feels back for the bag with her right foot, and strides forward with the left, reaching as far out as she can, in order to receive the

ball in the shortest time. Her outstretched hands, held in position to make the catch, offer a target for the fielder's throw. At the same time she may steady that player with an encouraging word. If the ball goes to the right, she heels the bag with her left foot, and side strides right as far as the wide throw requires; if to the left, she heels the bag with her right foot and strides left in the same way. In any case she must not cross her feet. *She must not stand upon the bag, causing the runner to collide with her.* Whenever possible, the first baseman backs a throw with her body. On throws from the catcher, which might be occasioned by dropped third strikes, *et cetera*, her left foot touches the bag and her right leg is extended so that she can receive the ball well on the inside of the diamond.

Her mind must be alert and she should be prepared, if there are runners on bases, to make the proper play after her catch, either by throwing the ball or dashing into the diamond and holding the runner between bases before passing the ball for an out.

In outdoor baseball, with the runner on first, the baseman holds her bag to receive throws from the pitcher and prevent the runner from taking too great a lead. In indoor ball for this play, she generally stands about six to eight feet in front

of her base, ready to intercept the bunt, which is expected. The pitcher covers first in event of the first baseman fielding. The same team play is maintained with the runner on first and second, or even with the bases full.

On an average size field the first baseman plays inside the line. (See Diagrams.) On a very large field, if there is no runner on bases, the first baseman may play back eight to ten feet behind her bag, and so far into the field of play as she can go, and still field any ball between her position and the foul line.

The first baseman is the logical player to call out for a fielder to take the ball when two or more are running for a fly. Generally her sharply spoken command will prevent a dangerous collision. She, too, by her calm and steady voice, encourages the pitcher and helps to stabilize the whole team.

4. THE SECOND BASEMAN

Perhaps the first requisite of the second baseman is the ability to come in fast on a batted ball, scoop it up, and, with an underhand whip, throw the runner out. It is necessary for her to be fast, because the majority of balls being hit by right-handed batters travel more slowly to the second baseman than they do to short-stop or third base. The second baseman must take

throws from the catcher, and without waste motion "slap" the ball on the base runner. This should be practised until even those balls for which she has to jump may be brought down with one motion to make the tag. On this play at second, the baseman should be just behind the bag, forcing the runner to slide in front of her, where the tagging will be easier. With no one on base, she plays well back behind the base line, and about one-third of the way up toward first. Frequently, she covers first when that player is fielding the ball. With a runner on first, her position is approximately the same except that she is prepared to dash for her own bag, either to take the catcher's throw, in case of the runner stealing, or receive the ball and relay it to first, in the event of an attempted double play. With a runner on third, and the score close, her position is in toward the line of the diamond, for only there will she have a chance of throwing home in time to make a put-out if the runner on third goes in. She should always cover second unless involved in other plays.

5. THE THIRD BASEMAN

The play of the indoor third baseman is quite different from her play in the outdoor game. In the latter, it is she who feels the sharp taps or the

bunts down the third base line, the short-stop playing well back. In indoor ball, the short-stop plays in, and the third baseman plays back. With no runner on second or third, the third baseman's position is at least ten feet behind the line, and ten or fifteen feet inside the foul line. From here a girl can hardly make a throw to first quickly enough to retire the runner, but she can catch many line drives which otherwise would be safe hits. The short-stop plays most of the slow-rolling balls that come toward third.

With runners on second, or first and second, the third baseman comes in closer to her bag, for very likely on any ball hit to the left the play will be made to her. With a runner on third, or the bases full, the position is the same, for in a close game the run must be cut off and the throw will probably go home.

In tagging a runner, the third baseman should try to force that player to go in front of her, but if the slide is made in back, her hand must be swung around to the left so that the touch may be made before the runner reaches the bag, rather than just after.

6. THE SHORT-STOP

The name short-stop has much more application in indoor baseball than it has in the regula-

tion game. Out-of-doors the short-stop is a cross between an infielder and an outfielder, but on the gymnasium floor or smaller diamond she is essentially a short-stopper of batted balls. She must intercept many hard-hit balls, which can only be done through an instinct for getting her hands in the proper place at the proper time. The ball, unless bunted, comes at her with almost the velocity with which it leaves the bat, and only the best and surest fielder has any place in the short-stop position. Her work is chiefly to field the slow balls and the bunts; some hard-hit balls go past her, but an efficient short-stop can cut down many a vicious-looking hit.

The short-stop backs up home or plays at the plate when the catcher is called away.

With a runner on first, her play is generally made to second; with a runner on first and second, to third; and with the bases full, to home.

If there is a runner on third alone, the short-stop must exercise nice judgment, because if she throws home, the runner may go back to third, or if she throws to first, the runner on third may come home. She can bluff a throw to home and, holding the runner back, make her play to first; or she can bluff to first and catch the runner at home. Only experience will make her proficient in this emergency. She must have developed a

baseball sense, which is dependent upon a knowledge of the game, forethought, and quick reaction.

7. THE OUTFIELDERS

The work of the outfielders depends largely upon the size of the floor upon which they are playing. If space permits, as in a large gymnasium or on a field, they play back as far as their judgment of the batter's ability to hit dictates. Some batters, hitting with a full, free swing, may be counted upon to hit the ball far. A "chop" hitter may drive the ball just beyond the infield. Late swingers and left-handed batters more frequently drive the ball to right field, while right-handed batters drive to left field. The fielders should shift their positions accordingly.

Though catching fly balls is the first duty of the outfielders, they take part in various plays—coming in to back up the fielders on balls hit to them, or running to back up the bases when there are runners on the bags. They must be accurate in throwing home from the outfield, or to whatever base may be threatened. They encourage one another in their fielding of fly balls, and back up each other whenever possible. A signal, with hand raised, and the call "Mine" are often necessary to prevent collision.

A good fielder does not wait for the ball to come

down before running to place herself in a position to field it, but *with the hit* she starts for the spot where the ball should land, and setting herself, receives it in cupped hands (Fig. 22 and pp. 96-97).

The idea that the outfield is the place for poor players is erroneous. Although no flies may actually be batted in her direction, the outfielder is in the game, and through her interest and readiness for action, she helps lift the morale of the team.

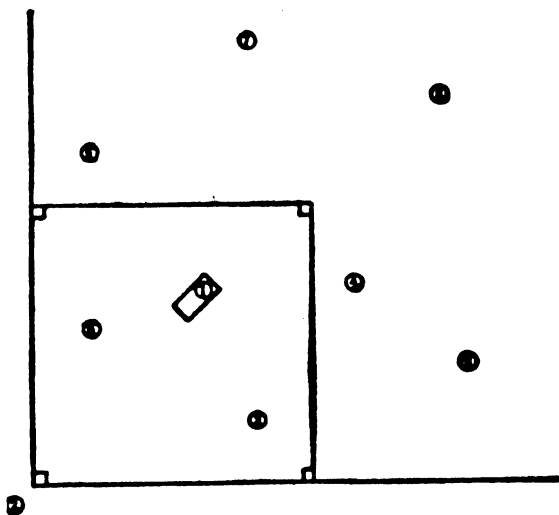


DIAGRAM 38

NORMAL POSITION OF A TEAM OF NINE PLAYERS

1. Pitcher
2. Catcher
3. First base
4. Second base
5. Third base
6. Short-stop
7. Left field
8. Centre field
9. Right field

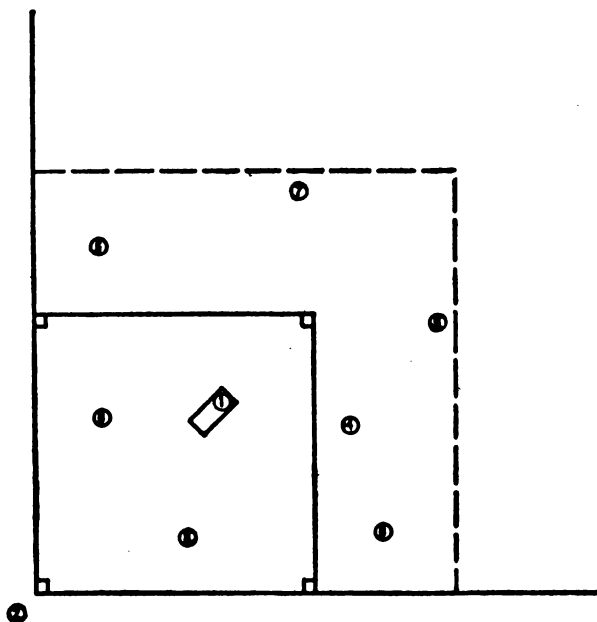


DIAGRAM 39

Nine members on a team; limited outfield; dash line shows boundary. The centre-fielder is brought in to play right short-stop. The first and second basemen play deep.

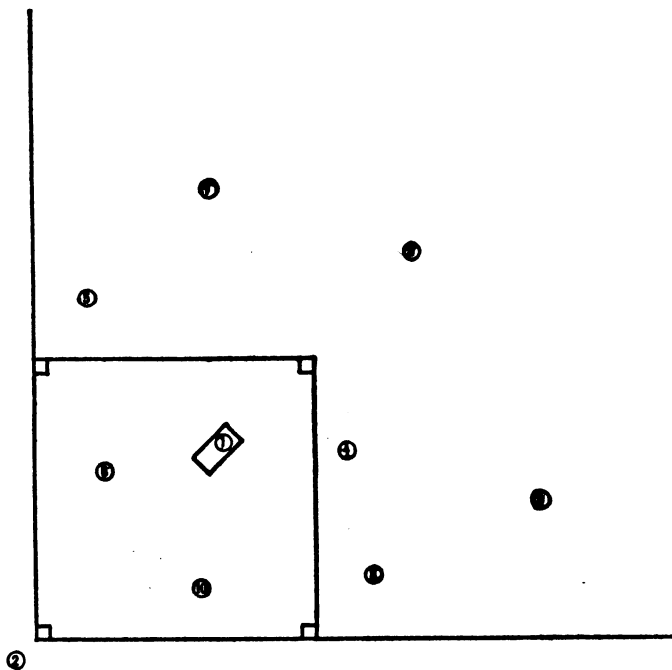


DIAGRAM 40

Ten members on a team; size of field normal. The tenth member plays right short-stop.

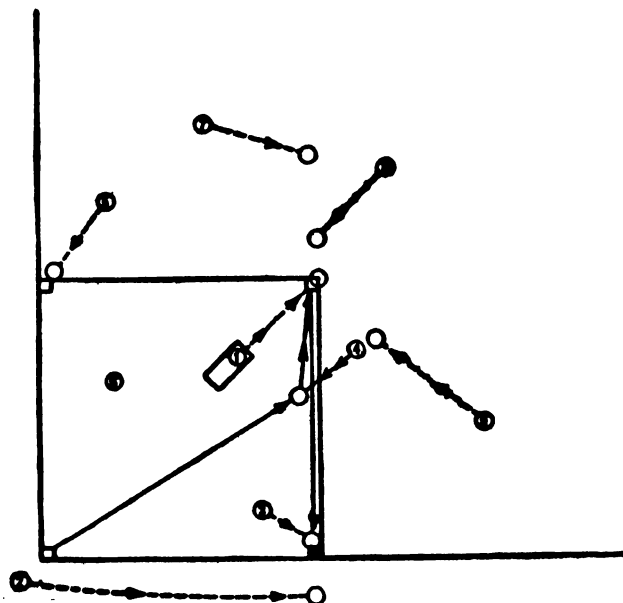


DIAGRAM 41

The diagrams of team play are for the team of nine on a field allowing 35-foot base lines and a good-sized outfield.

- - - = course of player.

— = course of ball.

Runner on first, none or one out; ball hit to second baseman.
Pitcher covers second.

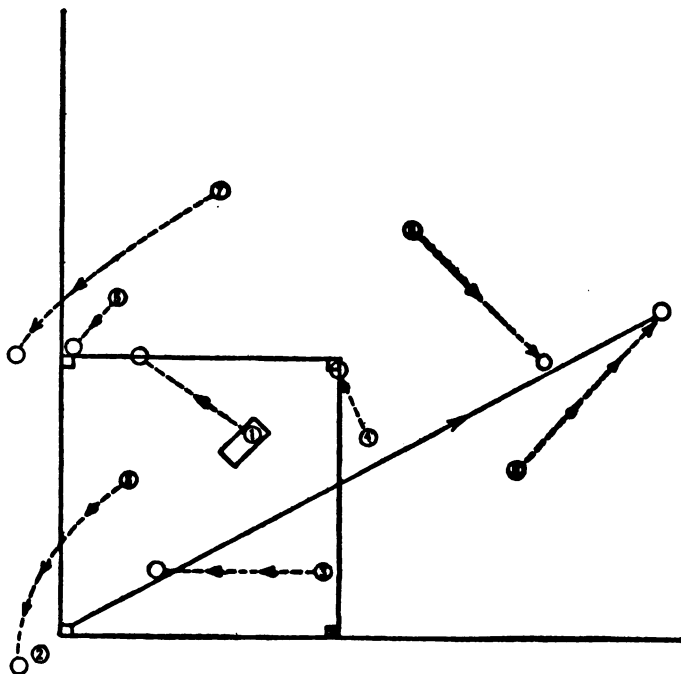


DIAGRAM 42

Runner on first; long hit to right field.

Players station themselves in line of the throw for a play to be made either to third base or home.

Pitcher takes position in front of third to intercept ball if too late to get runner at that bag.

First baseman takes position in front of home if throw should be made there, and too late to get the runner. If necessary to intercept the ball they throw to any base that offers an opportunity for a put-out.

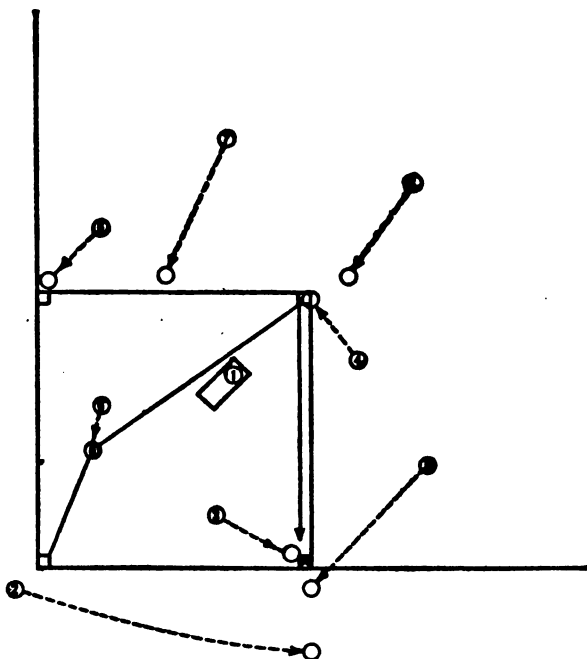


DIAGRAM 43

Runner on first; none out or one out; ball hit to short-stop.
 Ball is played to second base and then relayed to first.
 The left-fielder comes in on the hit.
 The other players back up the bases.
 The pitcher holds herself ready for whatever emergency may occur.

- - - - - course of player.
 ———— course of ball.

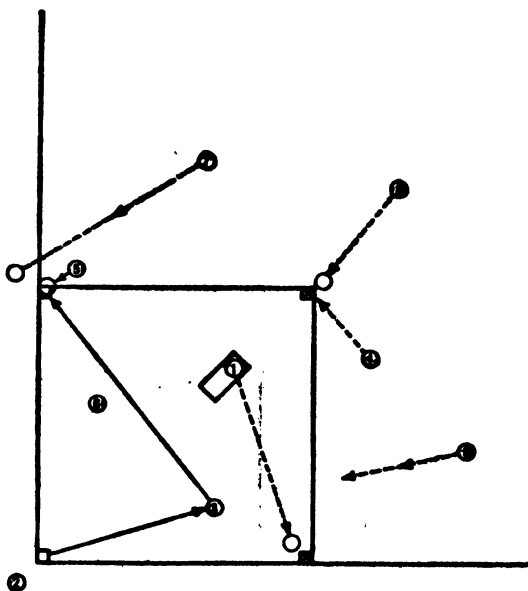


DIAGRAM 44

Runner on first and second; none or one out; ball hit to first baseman and played to third.

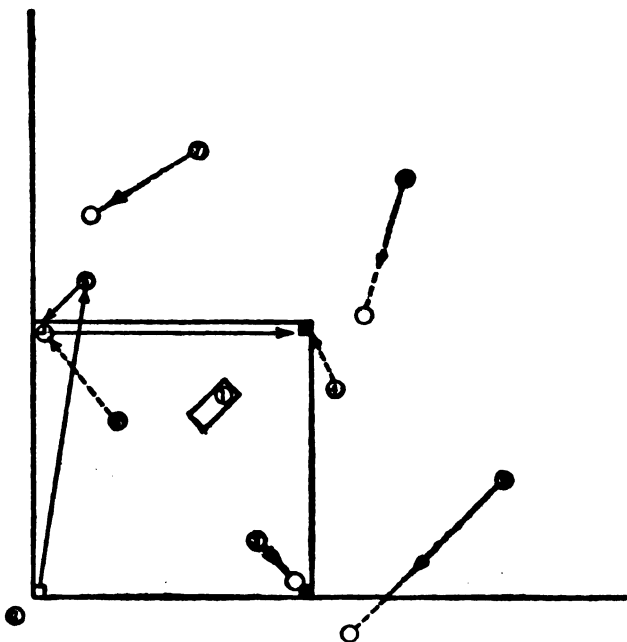


DIAGRAM 45

Runner on first and second; ball hit to third baseman. The play is to third; if it is fast the runner going to second will be caught also. The second baseman can throw to first, but there is small chance of getting the runner unless she overruns her bag in turning in toward second.

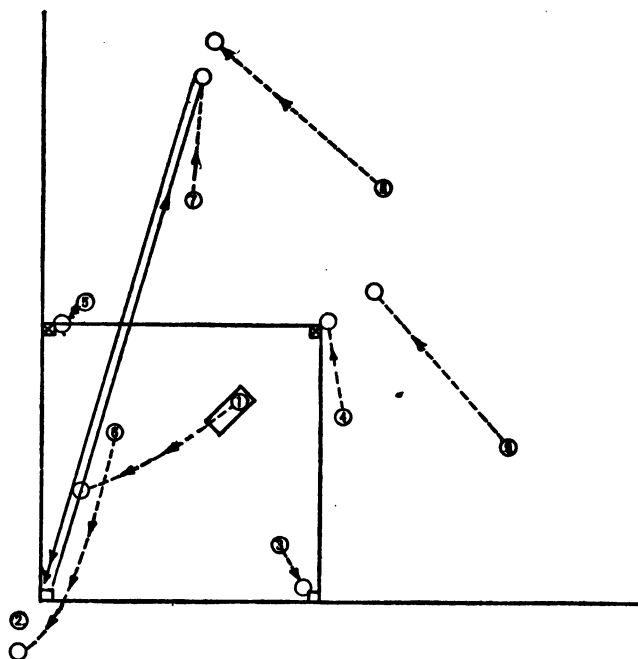


DIAGRAM 46

Runner on second, or second and third, or bases full. Fly ball is hit to left-fielder. After the catch runner on third starts home.

Each baseman covers her bag.

Short-stop backs up home.

Pitcher comes in toward the catcher in the line of throw-in, where, if it is too late to get the runner at home she may intercept the ball and throw to any base at which an opportunity for a put-out occurs.

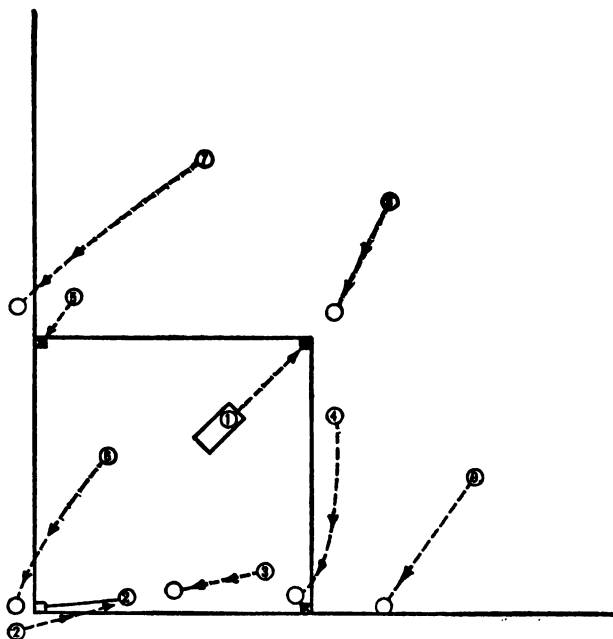


DIAGRAM 47

Runner on third, second and third, or bases full.

Batter bunts; catcher runs out to field the ball.

Short-stop covers home, pitcher covers second, second baseman covers first, and third baseman covers her own bag.

Catcher makes her throw to whatever base there is opportunity for a put-out.

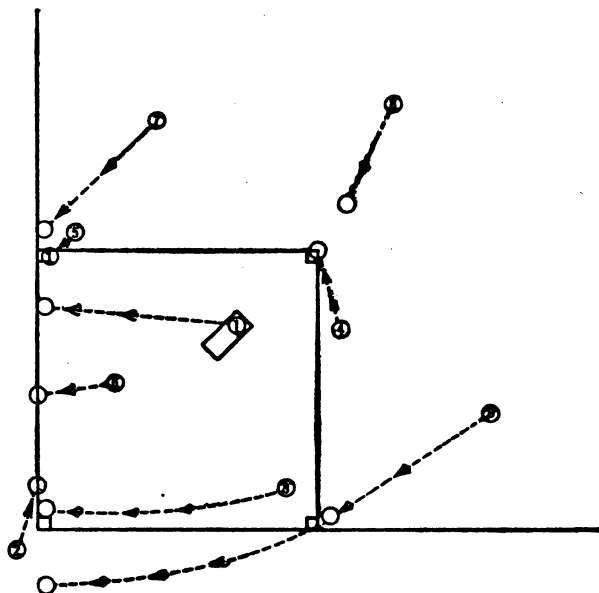


DIAGRAM 48

Runner on first and third; an attempted double steal.

Catcher bluffs throw to second; as runner on third starts for home catcher turns and whips ball to third, catching the runner between third and home.

Note the line-up of the players as they come into position along the base line. The right-fielder continues her run until she backs up home. The left-fielder backs up third base.

If runner cannot be tagged out she should be driven back to third.

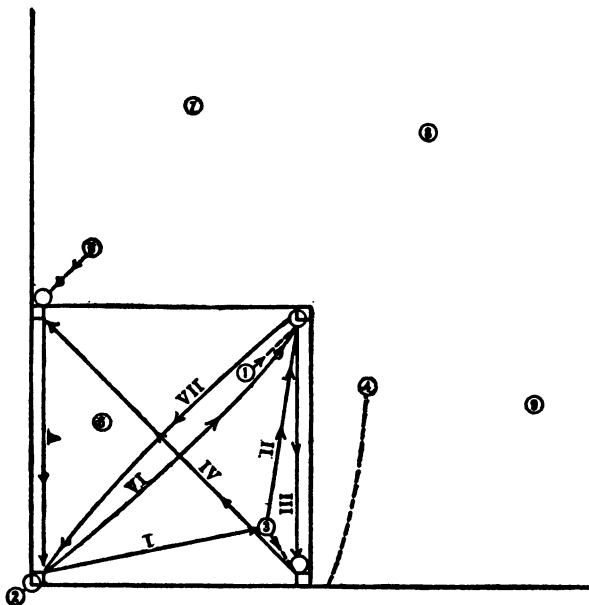


DIAGRAM 50

A THEORETICAL CASE OF RUNNER ON FIRST

(See Team Practice, p. 148)

The course of the ball around the diamond:

- I. Ball hit to first baseman as fielder.
- II. Thrown to second base.
- III. Back to first to complete double play.
- IV. Across to third if runner was not put out at second and continued around to third.
- V. Back to home.
- VI. Catcher throws down to second to get runner from first if she was not put out there.
- VII. Ball finally played home.

VIII

TEAM PRACTICE

A definite system of practice before a game does much toward steadying a team for competitive play. This includes batting and fielding, and it is also useful as a general form of practice.

(a) A good plan is to have each batter in her order step to the plate and hit one fair ball. After the turn has gone around several times, each batter bunts. The coach or an extra pitcher should be in the box, and the scrub, or second team, in the field.

(b) For fielding practice the players are stationed in their regular positions, the coach taking her place in the batter's box ready to bat grounders or flies.

She usually begins with third base and hits a ball to each player in turn. For the first few rounds the infielders throw to first base, or the outfielders to second; the ball is returned to the catcher and is tossed to the coach again. When the players are warmed up, the catcher's throwing becomes important. The ball is hit to the infield. When it is returned to the plate the

catcher, instead of handing the ball to the batter to hit out again, throws it to the base toward which the ball was first batted. When hit to third, the third baseman should cover the base after fielding the ball, ready to receive the catcher's throw. The same is true of the first baseman.

When the ball is hit to the second baseman the pitcher should run to second, and, after making her play, the second baseman backs up the bag. If hit to the pitcher, the second baseman runs to her base and the pitcher backs up the catcher's throw. On each play all infielders cover bases, for the ball might be whipped around the diamond from base to base before it is returned to the coach to be batted out again.

(c) The third division of this practice begins when the coach hits into the field from the batter's box, calling, "Runner on first," and the fielders are expected to make the corresponding play. (See Diagram 50.) If fielded cleanly, the ball is shot to second base, and from there to first, where that player may whip it across to third base. From here it is thrown home, where the catcher may peg to second base, supposing the runner to be trying for that bag. The coach may call, "Runner on first and second," and the play will go to third, be whipped around to the infielders, and then played home; or, with a player

on third or the bases full, the infield come in and make their play to the plate; from home it is thrown to any base at which the catcher believes the best play would occur. The outfielders also should practise a quick throw to the plate, for by means of it they can cut off possible runs.

Before a game, practice should never be cut short nor even hurried, for through it the team is put into condition, both mentally and physically, for the contest which is to follow.

SIGNALS

Signals in indoor baseball do not figure as a particularly important part of play. Between the catcher and pitcher a sign, generally given by the former, indicates the kind of ball she expects. It might be a crook of a finger, a touch of the hand upon the floor, a clinched fist, or any other simple movement.

To break up a hit-and-run play, or an expected steal, the catcher should call for a wide ball, *i. e.*, one that the batter cannot hit. The signal might be given with a movement of the hand or a change in the position of feet. These are practically the only plays which call for signals in the defense.

In the offense some sign must be used by the captain or batsman to tell the base runner if a steal or a hit-and-run play is desired. For in-

stance, with a runner on third, and one ball called, the batter might sign for the runner to come home on the next ball pitched. The batter, comparatively sure of a good ball to hit if the count is in her favor, by holding the bat with one hand, grasping it at the end, by tapping the base with it, or even by rubbing her hand on her blouse, indicates that she will hit the next ball. The base runner, seeing this signal, answers it by some other natural motion, and gets ready to dash for home.

In the outdoor game many more signals are necessary, but for indoor ball a few signs should supply any practical need.

IX

HINTS TO PLAYERS

Batter

Do not give away the fact that you are going to bunt.

If playing a bunt, give all attention to it; bunt first, then run.

Bluff a bunt, then slam the ball.

Don't swing so hard at the ball that you are thrown out of your stride.

Gripping the bat farther up the handle will help compensate for lack of strength in shoulders and arms. *Keep the hands together.*

Base Runners

Always run out all hits or dropped third strikes.

A bluffed steal may often cause the catcher to throw the ball away; then you can walk around.

Remember that in indoor baseball second base is easy to steal, third base *hard*.

Pitcher and Catcher

Study the batters; know their ability; get together and talk them over.

Pitcher.—Perfect a quick underhand, snap throw to first.

Pitcher.—Get the batter “in a hole,” *i. e.*, let there be more strikes than balls against her.

Pitcher.—In spare moments practise pitching to a rectangle marked on wall, a rectangle eighteen inches wide by three feet high, and above the floor at the height of a batter’s knee.

Catcher.—Practise handling low ground balls. Save your pitcher—send the ball back to her cleanly; encourage her.

Fielders

Before the ball is pitched, decide where you will play it if it comes to you.

You are never a spectator. Baseman, cover your base when not involved in other play. All other players, back up the bases.

Study opposing batsmen; remember to give information to other members of your team.

Short-Stop.—When fielding a slow-rolling ball, one half-way between you and the catcher, call out “Mine.”

Save time! Run in to meet a grounder.

Never throw the ball just for the sake of getting rid of it.

If you are too late, hold the ball.

When running in to field a ball, keep your feet

apart in a side stride position. Balance is retained better so.

If a runner is caught between bases, try first to hold her there (dashing directly toward her is a good attack; she is often taken unawares and tagged out); second, drive her back to the base from which she came.

Baseman.—Tag the runner low.

Outfielders

Play in if the batter “chokes” her bat; she can’t hit the ball a great distance.

Back up each other on hits to the outfield.

Back up the baseman.

Practise throwing to the bases, so that long throws will gain in accuracy.

Practise relaying the ball to the plate.

Coaches

Don’t coach a certain way because you were taught that way. Ask yourself *why* this is so. If it is contrary to reason, perhaps you can devise a better method. So only is progress made.



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